॥ श्रीः ॥

श्रीहर्षविरचितं

॥ नागानन्दम् ॥

श्रीपद्मपुरस्थ श्रीवेङ्कटेश्वरप्राच्यपरिशोधनालयाध्यक्षैः
श्रीवेङ्कटेश्वरप्राच्यकलाशालाप्रधानाचार्यैः
विजयनगरस्थ महाराजसंस्कृतकलाशालाया विश्रान्त
एम्. ए. बिरुदाङ्कितैः
श्री. पि. वि. रामानुजस्वामिभिः
उपोद्घातानुवादटिप्पण्यादिभिस्साकं समर्पितम्



संस्कृतविशोध्यमुद्रणम्

चेन्नपुर्याम्
वाविळ्ळ रामस्वामिशास्त्रुलु अण्ड् सन्स,
इत्येतैः प्रकाशितम् ॥

चेन्नपुर्याम्

वाविळ्ळ मुद्रणालये

मुद्रितम् ॥

१९५०

INTRODUCTION

I

ORIGIN AND DEVELOPMENT OF THE SANSKRIT DRAMA

§. 1. **Origin Of the Drama.**—The origin of the Sanskrit drama is still wrapped up in mystery. Various theories have been propounded by different scholars, but none of them possesses any cogency or is in any way convincing. If we are to believe the Indian tradition recorded in the *Natyasastra*, we are taken back to the all-Creator who was requested by the Gods to create something which gave pleasure both to the eyes and ears, and from which the fourth caste would not be excluded. Brahman accordingly, created the *Natyaveda* in which tradition was combined with instruction in all the aims of life, and for which he took the element of recitation from the *Rigveda*, song from the *Samaveda*, mimetic art from the *Yajurveda* and sentiment from the *Atharvanaveda*. The divine architect was ordered to build a play-house in which Saint Bharata was instructed to carry the art into practice. The other Gods of the Trinity too contributed their mite to the new creation. Siva was responsible for the dance, and Vishnu, for the dramatic style. It also fell to the lot of Saint Bharata to transfer this new Veda to the earth in the form of *Natyasastra*.

All this is, of course, legendary, but the legend is not of great antiquity. The date of the *Natyasastra* is

uncertain, but the Western view is that it cannot, with any degree of certainty, be placed before the third century, A. D. The account recorded in the *Sastra* yields certain points which are of vital importance in determining the origin of the Sanskrit drama. It clearly states, in the first place, that the drama is post-Vedic in origin and in the second place, that it is based on tradition or *Itihasa*. None of the other theorists on the drama, moreover, refer to any Vedic texts as representing drama. In such a case, it is futile to try, as some Orientalists have done, to find the origin of the Sanskrit drama in Vedic literature—I mean the dialogues in the *Rigveda*.

§ 2. **Dialogues in the Rigveda.**- There are certain hymns in the *Rigveda* which are recognised as dialogue even by Indian tradition. Here, although the characters are the Gods, the topics about which they converse are not religious. In one of them, for instance, Yama and his sister, Yami, engage themselves in a conversation, the latter trying in vain to induce the former to accept her love. In another, King Pururavas rebukes the nymph Urvasi, for her inconsistancy, but fails to make her remain faithful to him. Such hymns have been considered by scholars, like Prof. L. von Schroeder and Dr. Hoertel, as a sort of Vedic mystery and the precursors of the Sanskrit drama. They are of opinion that different speakers were engaged in their recitation, dressed, each in the manner appropriate to his function. Nay more, they say that the frog-hymn in the *Rigveda* was sung by men disguised as frogs. Other scholars, like Professors Windisch, Oldenberg and Pischel, consider these hymns as represent-

and dancing are secondary and later innovations. These latter have been made much of by Western scholars and through these, the dramatic compositions have been carried back to the Vedic age; for, it is true, that music and dancing occasionally played a small part in the Vedic ritual. Panini refers to *Natasutras* by Silalin and Krisasva, but the mention of these names does not take us to the Vedas, and *nata* here may mean simply pantomime. Patanjali appears to be the earliest author who refers to the acted drama, and we may, therefore, place the origin of the Sanskrit drama somewhere about the third or the fourth century B. C., as Patanjali, it is agreed on all hands, flourished in the second century before Christ.

§. 4. **Alleged religious origin of the Drama**— Patanjali refers to the Killing of Kamsa (*Kamsavadha*) and the Binding of Bali (*Balibandha*) as having been enacted on the stage. He instances the sentence " Vasudeva has slain Kamsa" in the Imperfect tense, *i.e.*, describing a past event, as if it had occurred before the eyes of the speaker. Again, he justifies the use of the present tense in the sentences like, "He causes the death of Kamsa," by saying that the sense is, not that the events actually take place but that they are being represented on the stage. From the fact that Patanjali refers to two incidents in the life of Krishna and from the analogy of the origin of the drama in Western countries, some scholars have presumed a religious origin to the Sanskrit drama too. The Western parallel proves nothing, as it has been shown beyond doubt that the drama is indigenous to India.

The negative arguments from Patanjali share the same fate; for the fact that he refers to two dramas, cannot prove that there were no other works of the character in his days. Some of the earliest extant dramas in Sanskrit are, on the contrary, secular in character. The attitude of Buddhism and Jainism towards the Sanskrit drama also points to a secular origin. The earliest dramatist, of whom we have definite information, is Asvaghosha, a Buddhist, who is also the author of an artificial epic in Sanskrit. The *Lalitavistara* attributes a knowledge of the drama to the Buddha himself. The objection of the Buddhist canon against the pleasure of witnessing a drama, proves nothing, for the Hindu canonical books too put forth a similar objection. The latter fact goes definitely to support the secular origin of the drama.

§. 5. **The character of the Vidushaka.**—Some scholars have tried to find support to the religious origin of the Sanskrit drama in the character of the Vidushaka, the trusted companion of the king who is generally the hero of an Indian play. They see in him a relic of the Brahmana student who engages himself in a coarse conversation with the courtesan in the Vedic ceremony of *Mahavrata*. They further see in him a relic of the Sudra from whom the creeper is purchased for the *Soma* sacrifice and who is, in some versions, at the close of the ceremony, deprived of his price and beaten or pelted wish clods. It is to this, they say, that the grotesque appearance attributed to the *vidushaka* is due. But all this is far-fetched. Here again, the fact that the Vidushaka is a Brahmana upsets the theory. This view

further ignores the fact that there is a change in the character of the Vidushaka, traces of which are found in the *Natyasastra* and other works of the drama. The Vidushaka did not originally form part of the *dramatis personæ*, but stood outside the drama.* It is futile to base conclusions on such a character.

§. 6. **Purvaranga**—The *Purvaranga* (preliminaries) has been adduced as proof of the religious origin of the drama. It certainly shows the extraordinary importance attached by the Hindus to the propitiation of the Gods, but it is inadequate to prove the religious origin of the Sanskrit drama. The *Purvaranga* would not be out of place even if the origin of the drama had been secular. The Hindu mind is highly religious in character and cannot enter upon any ceremony, religious or secular, without first invoking the aid of the Gods in clearing all obstacles in its way.

§. 7. **The use of the Prakrits**—The use of the Prakrits in the drama is irreconcilable with its religious origin. The 'baser' languages have not been admitted into anything religious and the *purvaranga* itself, which is to be in Sanskrit, is an illustration thereof. It is generally admitted that the Prakrits were used in the drama from the earliest times, and this would not have been possible if the origin of the drama had been religious. In the religious ceremonies referred to above, even the Hetæra and the Sudra spoke in Sanskrit. It is idle fancy to conceive that the Brahmana too spoke in Prakrit in the *Mahavrata*, as somes cholars have thought.

* See my paper, *The Vidushaka in Sanskrit Plays*, in the Maharajah's College Magazine, Vizianagaram. Vol. IV Nos. 3 & 4 p. 88.

§. 8. **Secular origin of the Drama**—Thus each of the grounds adduced in support of the theory that the drama had a religious origin is found to be weak and insufficient. We have, therefore, to accept the other alternative that the drama is secular in origin. Dancing-halls were regularly attached to the palaces of kings and we hear of plays being enacted in them for the pleasure of the royal couple. The *Priyadarsika* of Sri Harsha records the staging of a play in the Music Hall of the king of the Vatsas; and in the third Act of the *Balaramayana*, the *svayamvara* of Sita is enacted before Ravana. There is a similar representation of the adventures of Sita after her exile, in the last act of ths *Uttararamacharita*. The appellations *Sutradhara* and *Sthapaka* tell their own tale. They are clearly terms borrowed, perhaps, from the puppet-play which is of very great antiquity in India. Its existence is attested to by the *Mahabarata* and the *Brihatkatha*. In the *Balaramayana* of Rajasekhara, a puppet resembling Sita deceives Ravana, who receives suitable replies to his entreaties from a parrot placed in its mouth. The above considerations, coupled with the fact that the pleasure of witnessing dramatic representations is for bidden by orthodox Hindus, point to a secular, rather than to a religious, origin of the drama.

§. 9. **Alleged Greek Influence**—I shall not enter into a discussion of the question of the Greek influence on the Sanskrit drama, for it has been proved beyond doubt that the Greek drama though similar in many respects to the Sanskrit drama had no influence on the origin or development of the latter and that the Sanskrit drama is indigenous to the Indian soil.

§. 10. **Characteristics of the Sanskrit Drama**—Every Sanskrit play begins with a *Nandi* or benediction followed by a *prastavana* or conversation between the *Sutradhara* (more rarely the *Sthapaka*) and the *Nati* (actress), or less commonly, the *Pariparsvaka* or companion, in the course of which the audience is acquainted with the name and accomplishments of the author as well as the subject matter of the play, the *prastavana* invariably introducing a character of the play at the end. Then follows the drama proper, divided into acts, the number of which may range from one to fourteen; but usually, from four to ten. An act is enjoined to describe the events of a day, but on rare occasions it includes the events of two days. Thus in the *Charudatta* of Bhasa and in the *Mricchakatika* of Sudraka, the third act includes within itself the events of two days. Any period of time may elapse between the acts. Thus, in the *Sakuntala* of Kalidasa, several years pass between the fifth and sixth acts; and the same is the case with the events of the third and fourth acts of the *Vikramorvasiya* by the same author; while twelve years pass away between the events of first and second acts of the *Uttararamacharita* of Bhavabhuti. Unity of place is also observad only within the bounds of an Act; but instances of violation of this rule too are not wanting. Every drama should treat of a principal action with which, however, any number of incidental ones may be united for the furtherance of the principal one. The hero and most of the other male characters use Sanskrit, while inferior characters and women speak in the Prakrits. Sanskrit drama is thus bilingual in character

and distinguishes itself, in this manner, from similar compositions of other countries. Another distinguishing characteristic of the Indian drama is the entire absence of tragedy. Eveay drama ends in joy and closes with a benediction. Even the *Nagananda* of Sri Harsha in which, near the close of the drama, the hero expires on the stage, is made to change its course abruptly by the appearance of Gauri, who restores the hero to life, and thus the play is brought to a happy conclusion. The *Urubhanga* of Bhasa has the appearance of a tragedy, but the real hero of the piece is said to be Prince Bhima and not Duryodhana. In works on dramaturgy, detailed rules are laid down, regarding the plot, sentiment, style, characters and languages to be employed in plays.

§. 11. **Development of the Sanskrit Drama**—The Sanskrit drama has had a rich and varied devolopment, as is shown by the number of existing plays and by the number of species distinguished in works on dramaturgy. In his *Bibliography* (1906), M. Schuyler has recorded the names of more than five hundred dramas, and new ones are everyday being brought to light by the Manuscripts Research Department in the different parts of our country. Most of the dramas are still hidden in manuscripts and some of them are only known through quotations, which reveal to us that they are productions of no mean order. Sanskrit works on poetics divide the dramas, first into two main classes—the higher (*Rupaka*) and the lower (*Uparupaka*)—and then distinguish no less than ten varieties of the formor and eighteen of the latter.

§. 12 **The Nataka**—The first of these is the *Nataka*, or the drama *Par excellence.* The subject matter of this species of drama should be drawn from tradition, and not invented by the author. The hero should be a king or a God in human form. The prevailing sentiment must be heroic (*Vira*) or erotic (*Sringara.*) The *denonement* should be led up to through the whole series of the stages of action (*Sandhi*). The style should be noble and harmonious. The number of Acts should be from five to ten. A play containing ten Acts is styled a *Mahanataka.* The rule about the limitation of the Acts is sometimes not followed. The *Hanumannataka*, otherwise called the *Mahanataka*, contains fourteen Acts, according to one recension. Some late dramas, which style themselves *Natakas*, have less than five Acts. Kalidasa's *Sakuntala* and *Malavikagnimitra*, Sri Harsh's *Nagananda*, Bhavabhuti's *Ramayana plays*, Visakhadatt's *Mudrarakshasa*, Bhattanarayana's *Venisamhara*, Murari's *Anargharaghava* and Krshnamisra's *Prabodhachandrodaya* come under the category of Natakas. Kalidasa's *Sakuntala* has received great praise from both Western and Eastern scholars. His *Malavikagnimitra* is a youthful production, while Harsha's *Naganauda* is a mixed play. Bhavabhuti's *Natakas* are epic pieces ; *Mudrarakshasa* of Visakhadatta is an historical play, full of political intrigue, and contains breaches of the rules of dramaturgy. Murari's *Anargharaghava* reveals the author's love of the recondite, in regard to both the vocabulary and the grammar of the Sanskrit language, and he has been extolled by some later writers for his grandeur (*gambhirata*). Bhattanarayana's *Venisamhara* is peculiar in having six Acts, as also

Krishnamisra's *Prabodhachandrodaya*, which further distinguishes itself by treating of a philosophical theme. Rajasekhara's *Balaramayana* is a *Mahanataka* of ten tediously long Acts each of which is of the size of an ordinary drama. Kalidasa's *Vikramorvasiya* is considered a *Nataka* in South India, but is accounted a *Trotaka* in North India. A *Trotaka* is a *Nataka* in essentials, but includes within itself the events of heaven and earth.

§. 13. **The Prakarana**—The second species of the higher drama is the *Prakarana* or the middle class comedy. The subject matter is to be invented by the poet. The hero should be a Brahman minister or a merchant. The heroine may be a lady of good family or a courtesan. The dominant sentiment should be erotic. In other respects, it follows the rules of the *Nataka*. Sudraka's *Mrichchakatika* and Bhavabhuti's *Malatimadhava* come under this class. The age and authorship of the first of these have long been matters of doubt, but it seems probable that it is pre-Kalidasan in origin. *Malatimadhava* is, like the other dramas of Bhavabhuti, a *kavya*, in prose and verse. The style, both in Sanskrit and in Prakrit portions, is most inappropriate for a drama, being full of long compounds. The *Mallikamaruta* is another *prakarana* written by Uddanda in slavish imitation of the above work of Bhavabhuti.

§. 14. **Other Species**—The remaining eight classes of *Rupakas* are not represented by works of any considerable age. The *Natyasastra* names some specimens, but they are no longer extant, and seem to have been lost

beyond all hope of recovery. The poet Vatsaraja of the 12th century A. C. composed six plays, each illustrating a different type of drama. His *Rukminiharna* is an *Ihamriga* of four Acts. The species is said to owe its name to the fact that in it a maiden, as hard to catch as a deer, (*mrign*) is sought after (*iha*.) The subject matter is derived partly from tradition and partly from the poet's imagination. The hero is divine, or even human according to one view. The *Dima* too has four Acts and is represented by Vatsaraja's *Tripuradaha*, which describes the destruction of the capital of Tripurasura by Lord Siva. The *Natyasastra* mentions a work of the same name, which possibly suggested to Vatsaraja the idea of writing such a piece. The subject-matter of this species of play is to be legendary. The heroes are sixteen, either haughty gods, demi-gods or demons. The predominant sentiment is to be fury (*Raudra*). A graceful manner is forbidden. To the same Vatsaraja, we owe a *Samavakara*, the *Samudramathana* in three Acts, suggested of course by the example of the *Amrtamathana* quoted in the *Sastra*. The subject is taken from a tale of the gods and demons. The chief sentiment is the heroic. The number of heroes may go up to a dozen.

Each of the other five classes of the higher species of drama consists of a single Act. The *Vyayoga* is a military spectacle. Its subject is legendary; and its hero a God or a man. *Madhyamavyayogo* is by Bhasa; and the *Kiratarjuniya* of Vatsaraja is based on Bharavi's epic of the same name. The *Prahasana*, or farce, shows signs of popular origin, but no example is preserved to us of an

old *Prahasana*. The *Latakamelaka* of Sankhadhara belongs to the 12th century as also the *Hasyachudamani* by Vatsaraja which is, however, different from the *Hasyarnava* of Jagadisvara. The *Dhurtasamagana* of Jyotirisvara is a well-known, but late, farce. The subject of a *Prahasana* is the author's pure invention. The predominant sentiment is the comic (*hasya*). The rhetorical works recognise three varieties of this kind of composition. The *Bhana* or monologue, like the preceding, has a popular character and orgin; as yet, no ancient example of this type is known. Vatsaraja is the author of *Karpuracharita*; and *Sringarabhushana* is by Vamanabhatta Bana to the 15th century, who also wrote a *Nataka*, the *Parvatiparinaya*, in five Acts, and who had the honour of being mistaken for the famous Banabhatta, the author of the famous romance, the *Kadambari*. Two other *Bhanas*, the *Ayyabhana* and the *Ammabhana*, are peculiar in the names. The subject matter of the *Bhana* is invented by the poet. The heroic (*vira*) and erotic (*sringara*) sentiments come into play. The actor (or hero) speaks to the air, repeating answers supposed to be heard by him. This last characteristic is also met with in the *Vithi* or garland, another species of the drama. It is a play by one, two or three actors. The leading sentiment is the erotic (*sringara*). The only example known is the *Malavika*, quoted in a rhetorical work. The last and tenth is the *Anka* or the isolated Act. The subject is taken from a legend which the author is allowed to add to and develop. The hero is an ordinary human being. The sentiment is the pathetic (*karuna*). There is no early example of this type of play, but

Sarmishtha-Yayati is cited as an example in a late rhetorical work.

§. 15. **The Latest Dramas**—From the foregoing sketch, which has been necessarily short, of the ten higher varieties of drama, we find that only the first two classes have been popular from the beginning. The examples cited under the remaining types belong to a later period and are evidently influenced by dramatic theory, which itself must have been based upon models anterior to it. It is absurd to suppose that the theory was invented by the rhetoricians or was based upon isolated instances. The discovery of the plays of Asvaghosha and Bhasa has shed a flood of light on this aspect of the question, and we have, therefore, to assume that a large portion of our ancient dramatic literature has been lost to us, though we may hope it will be brought to light in course of time, by the labours of the Manuscript Research Departments. The existing dramatic specimens belong to the 12th century and after; while the works on dramaturgy belong to the 10th century or earlier. The above remarks apply to the different species of lighter drama to be described below, some classes of which have no representatives at all existing at the present time. Some of the classes are, however, of late origin.

§. 16. **Minor Species of Drama**—Visvanatha, probably of the 13th century, enumerates eighteen varieties of the lower drama (*uparupaka*). The *Agnipurana*, a work of uncertain date, also mentions, with some variations in names, the same number. The *Natyasastra* knows only five varieties, besides the ten already des-

cribed. Corresponding to the *Nataka* and the *Prakarana* we have here first of all the *Natika* and the *Prakaranika*, of which the first is termed *Nati* in the *Sastra*. The subject matter of the *Natika* may be either traditional or invented. The hero is a king. The erotic sentiment (*Sringara-rasa*) is to be predominant. The number of Acts is to be four, though some authorities allow a smaller number. Sriharsha's *Ratnavali* and *Priyadarsika*, Rajasekhara's *Viddhasalabhanjika* and Bilhana's *Karnasundari* come under this class. Sriharsha's *Natikas* follow closely the *Malavikagnimitra* of Kalidasa, which, but for the number of its Acts, might be classed under this head. A variant of the *Natika* is the *Sataka*, which is written throughout in Prakrit. Rajasekhara's *Karpuramanjari* is the earlist existing example of the type. As the *Prakarana* is to the *Nataka*, so is the *Prakaranika* to the *Natika*. The difference is that while the hero and heroine in a *Natika* are of the royal race, they are of the merchant class in the *Prakaranika*. The *Pratijnayaugandharayana* of Bhasa falls, probably, under this class. The *Trotaka* has been defined already, and is in all respects save one, a *Nataka*. The other species of minor drama have no representatives in old literature, and I do not, therefore, propose to give a list of their names and characteristics.

§. 17. **Historical and Allegorical Dramas**—From the foregoing account of the developement of the Sanskrit drama, it will be seen that every kind of drama is represented profusely, except the historical one. History occupies a very insignificant place in Sanskrit literature

in general, and it is not, therefore, strange that we have no historical dramas. The *Mudrarakshasa*, which is the only examble that can be brought under this category, is a quasi-historical drama with a great admixture of legend. The 19th century has seen the rise of more dramas of this kind under the influence of the West. The allegorical drama, however, is represented from the beginning. A fragment of such a drama has been lately discovered along with the *Sariputraprakarana* of Asvagosha, whose date is assigned, with a high degree of probability, to the first or second century A. C. As the drama shows the same general appearance as the *Prakarana* of Asvaghosha and is found in the same manuscript, it has probably to be assigned to the same author. There is, however, a break in the tradition, and we do not come across another such drama till the 11th century when Krshnamisra composed his *Prabodhachandrodaya*. *Krishnamisra* had a successor in Venkatanatha, famous as Vedantacharya, who composed the *Sankalpasuryodaya* in the 14th century, in which he upholds the *Visishtadvaita* form of philosophy. The *Chaitanyachandrodaya* of Karnapura gives us an account of Chaitanya's success. The Jains have taken the hint and composed the *Moharajaparajaya*. The later date of these allegorical plays throws an indirect light on the origin of the Sanskrit drama. The break in the tradition of this type of drama is, perhaps, to be attributed to its extreme unpopularity in the early days of its growth. If the drama had really a religious origin, such dramas would have been welcomed by the public.

II
SRI HARSHA.

§. 1. **His Early Life**—S'riharsha was the second son of Prabhakara Vardhana and Yasovati, and the grandson of Aditya Vardhana and Mahasena Guptadevi. Sriharsha was born about 590 A. C. Rajya Vardhana was his brother and Rajyasri his sister. His brother was five years senior to him and his sister two years his junior. Rajyasri was married to Grahavarman, son of Anantavarman Mukhari. After the death of Prabhakara Vardhana, Rajya Vardhana became king, but was soon slain by the Gauda king, Sasanka. Harsha Vardhana was then proclaimed king. Grahavarman was murdered by the king of Malwa and his wife cast into prison; but she fled to the Vindhya mountains when she heard of the murder of her brother. Harsha Vardhana went in search of her and rescued her.

§. 2. **His Conquests**—Within a few years of his accession, Harsha brought the whole of North India under his sway. He was not satisfied with this, but tried to become overlord of the whole of India. He, therefore, led an army into the Deccan, but was utterly routed by Pulikesin II of the Chalukya family. This was about the year 620 A. C. Harsha started an era under his name, which commenced with 606 A. C.

§. 3. **His later life**—After the defeat by Pulikesin II, Harsha did not undertake any other campaign, but led a peaceful life. His religious attitude seems to have changed during the time. He leaned far towards

Buddhism, and this seems to have roused the jealousy of some Brahmans, who tried to do away with him for his inclination towards Buddhism. Harsha died in 647 A. C. He seems to have left no issue behind him. Probably, he was unmarried.

§. 4. **His Religion**—The relations between Brahmanism and Buddhism were not antagonistic in his time. Harsha practised religious toleration. People passed from one religion to another without fear of persecution. Bana informs us in the *Harsacharita* that Harsha said he would become a Buddhist along with his sister when he had fulfilled his vow. Harsha calls himself a devout worshipper of Siva. Hiuen Tsang says that Harsha became a Buddhist in his old age, and that once in five years he gave away all his money in charity to the needy.

§. 5. **Harsha as a Patron of Letters**—Like most Indian kings, Harsha was a patron of letters. He had in his court great poets like Bana, Mayura and Matanga Divakara. Mammata, in his *Kavyaprakasa*, says that Bana received large sums of money from Harsha in appreciation of his works. The commentators on the above work similarly refer to the liberality of Harsha towards Bana. In his romance, the *Udayasundarikatha*, Sodhala also praises Harsha for his gifts to Bana.

श्रीहर्ष इत्यवनिवर्तिषु पार्थिवेषु
नाम्नैव केवलमजायत वस्तुतस्तु ।
गीर्हर्ष एष निजसंसदि येन राज्ञा
संपूजितः कनककोटिशतेन बाणः ॥ (Page. 2.)

Another poet also refers to the patronage of Bana by Harsha.

श्रीहर्षो वितितार गद्यकवये बाणाय वाणीफलम् ।

Ramacharita, XXII, 100.

Mayura and other poets also might have enjoyed the munificence of Harsha. The poet Bhartrihari also flourished in Harsha's time, but we are not sure whether he too was attached to Harsha's court.

§. 9. **Harsha as a Poet**:—Harsha was not only a patron of letters, but he was himself a poet. Besides the three dramas, Harsha is credited with the authorship of two *stotras*, the *Suprabhatastotra* and the *Astamahasrichaitvastotra*, and of a lexicon. The *Subhashitavali* of Vallabhadeva contains, among others, a stanza by Harsha, which is not found in any of the three dramas.

अशठमलोलमजिह्मं त्यागिनमनुरागिणं विशेषज्ञम् ।
यदि नाश्रयति नरं श्रीः श्रीरेव हि वञ्चिता तत्र ॥

III

THE THREE DRAMAS.

§. **Their Nature**—*Ratnavali and Priyadarsika* are both *natikas* and treat of the story of Udayana, King of Kausambi. In the former, Ratnavali, a Princess of Ceylon, is shipwrecked on her way to Kausambi to marry Udayana, but is eventually saved by his minister Yaugandharayana, who introduces her, under the pseudonym of Sagarika, as one of the maids of honour to his queen, Vasavadatta. She sees the king and falls in love with him at first sight. The king comes to know of her love towards him, sees her later and reciprocates her love. The Vidushaka and a maid of honour conspire

and arrange a meeting between the lovers; but, the queen comes to know of it, and prevents it by throwing Sagarika into prison. Subsequently, the queen learns that Sagarika is a high-born lady, the daughter of the King of Ceylon, and hence her cousin, and allows her to share the love of her royal husband. The story of the *Priyadarsika* is similar. Priyadarsana, Princess of Anga, is carried away by robbers, while on her way to Kausambi to marry Udayana; but eventually falls into the hands of his own general, who takes her to the King's palace; there she is left as one of the maids of honour to his queen, Vasavadatta, under the pseudonym of Aranyika. The king and Aranyika see each other one day, and fall deeply in love with each other. The Vidushaka and a maid of honour conspire to bring about the meeting of the lovers as actors in a drama, the theme of which was to be the story of the love of Udayana and Vasavadatta; in which Aranyika personates the queen and the king acts his own part. The plot is revealed to the queen by the inadvertence of the Vidushaka, and Aranyika is thrown into prison. The queen subsequently learns that Aranyika is a high-born lady, the daughter of Dridhavarman, and hence her own cousin; and allows her to share the love of her royal husband. The *Nagananda* is a drama of a different type; it is a *Nataka*. In the first three acts, it treats of the love of the hero and heroine, a prince and a princess and is similar in construction to the other two dramas. In the last two acts, however, it strikes a different note; it is full of pathos. The hero sees a *Nága* doomed to be devoured by Garuda and saves him by offering himself to the bird in his stead. He is eaten by Garuda but is

revived by Goddess Gauri, who is pleased with the austerities practised by the heroine and the self sacrific-ing spirit of the hero. Garuda learns his mistake, repents his folly, is humbled and vows not to kill any more *Nagas* in future.

§. 2. **Their Similarity**—The similarity of the three dramas is obvious. *Ratnavali* and *Priyadarsika* are both *Natikas* in four Acts and are similar in construc-tion. Both treat of the love of Udayana and a maid of honour, who is a princess *in cognito.* Both treat of the intrigues of the court: in both the Vidushaka and a maid of honour attempt to bring about the metting of the lovers, but fail. In both, the heroine is thrown into prison. In both, she turns out to be a princess of noble birth and a cousin of the queen, and is finally married to the king by the queen herself. Both the dramas are modelled on the *Malavikagnimitra* of Kalidasa; but neither has any historical background like that drama. The *Nagananda*, however, belongs to a different species; like the *Malavikagnimitra*, it is a *Nataka* in five Acts. In the earlier part, it tells a simple tale of love and marriage, without any intrigue. The story of this drama too has no historical basis; but the story of Jimutavahana, like that of Udayana, is found in the *Brihatkatha* of Gunadhya. There is a reference to military expedition in all the three dramas, although it is not actually carried out in the *Nagananda*. One of the lovers drawing a picture of the other, a friendly maid consoling the heroine and cooling her heated body by the application of cool objects like lotus leaves, the meeting of the lovers

near a bower, one of the lovers overhearing the confessions of the other, and an appreciation of the heroine's musical talents by the hero, these are some of the points of similarity in the developement of the plot of all the three dramas.

§. 3. **Identity of their Authorship**—The identity of the authorship of the three dramas is evident not only from the similarity in construction and style, but also from the passages common to two or more of these plays .In the first place, the passage beginning with अद्याहं and ending with सर्वो गुणानां गणः ॥ ३ ॥ (I. 2.) is found with the necessary variations in the prologues of all the three dramas, while the continuation of the speech of the Sutradhara is found in the *Ratnavali* and the *Nagananda*. The following stanza, describing how the Kanchukin is discharging his duties in his old age,

अन्तः पुराणां विहितव्यवस्थः
पदे पदेऽहं स्खलितानि रक्षन् ।
जरातुरस्संप्रति दण्डनीत्या
सर्वं नृपस्यानुकरोमि वृत्तम् ॥

and the following stanza showing how the hero expressed his appreciation of the musical talents of the heroine,

व्यक्तिर्व्यंजनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः ।
गोपुच्छप्रमुखाः क्रमेण यतयस्तिस्रोऽपि सम्पादिताः
तत्त्वौघानुगताश्च वाद्यविधयः सम्यक्त्रयो दर्शिताः ॥

are found in both the *Nagananda* and the *Priyadârsika*; while the following *Bhâratávakya*

उर्वीमुद्दामसस्यां जनयतु विसृजन्वासवो वृष्टिमिष्टा-
मिष्टैस्त्रैविष्टपानां विदधतु विधिवत्प्रीणनं विप्रमुख्याः ।

आकल्पान्तं च भूयात् स्थिरतरमुचिता सङ्गतिः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्जया वज्रलेपाः ॥

is common to both the *Priyadarsika* and the *Ratnavali.* Besides these, there are a number of passages partially identical with, or absolutely similar to, one another in the three plays. I have drawn the reader's attention to some of these in the notes below. Plagiarism is unknown to Sanskrit poets, but it is not rare to find stanzas composed by one poet occuring in two or more of his works. As an example, we may quote Kalidasa who has a number of stanzas common to both the *Raguvamsa* and the *Kumara-sambhava*, while there are many others similar in form or sense. Bhavabhuti has similarly some stanzas common to his three dramas.

§. 4. **Harsha as their author**—It is stated in the prologues to the three dramas that Harsha is their author. अस्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालंकृतं (त)......इत्यस्माभिः श्रोत्र-परम्परया श्रुतं (ता)......(1. 2) Sriharsha is also praised as an accomplished poet. do not see any reason to doubt the veracity of these statements. Bana says that Harsha was a great poet: अपि चास्य त्यागस्यार्थिनः, प्रज्ञायाः शास्त्राणि, कवित्वस्य वाचः......न पर्याप्तो विषयः। Ch. 2; p. 86. I-Tsing testifies to the fact that Harsha composed the *Nagananda.*

"King Siladitya versified the story of the Bodhisattva, Jimutavahana (Ch. Cloud-borne), who surrendered himself in place of a Naga. This version was set to music (*lit.* string and pipe). He had it performed by a band accompanied by dancing and acting and thus popularised it in his time" I-Tsing, *A record*

of the Buddhist religion' Tr. by J. Jakakusu, Ch. XXXII pp. 163, 164.

Stanzas found in the three dramas are ascribed to Harsha in works on Rhetoric and in anthologies from the 10th century A. C. onwards. It is improbable that such a magnanimous ruler as Harsha would publish under his name works not written by himself. We may, therefore, assert that Harsha was the real author of the dramas, and brush aside the unwarranted statement of a late commentator on *Kavyaprakasa*, who says that some poet (Dhavaka) allowed these dramas to be published under the name of Harsha, receiving in return large sums of money from him. On the authority of this statement, based on the reading श्रीहर्षादेर्धावकादीनामिव धनं, a doubt has been raised as to the authorship of these dramas. There is nothing in the reading of the *Kavyaprakasa*, even as it is, to warrant the statement of the commentator; and in the light of the statements recorded in the *Udayasundarikatha* and the *Ramácharita* quoted above, I think श्रीहर्षादेर्बाणादीनामिव धनं is probably what the author wrote in the *Kavyaprakasu*, and one of the manuscripts of the work does really contain this reading.

§. 5. **Probable Order of their Composition**—It is probable that the *Priyadarsika* and the *Ratnavali* were written consecutively since they treat of the story of the same hero, and since they resemble each other in the manner of the plot. It is improbable that the author's mind could be occupied with another subject in the interval between the composition of the two plays.

Of the two, *Priyadarsika* is without doubt the earlier, as, can be seen from the inferior character of the poetry immaturity of thought and poverty of metre. *Nagananda* must be his last production, as it seems to be inspired by the author's Buddhistic predilections. Buddha is invokod in the benedictory stanzas and the drama teems with Buddhistic notions. Hiuen Tsang says that Harsha became a Buddhist towards the close of his career. The other two dramas seem to be written while he was still a devout Hindu. A comparison of the scenes in the two dramas, *Ratnavali* and *Nagananda*, in which the heroine attempts to hang hereself, also points to the same conclusion. The scene appears natural in the *Ratnavali* as there is sufficient reason for the heroine to hang hereself; but in the *Nagananda*, it is unnatural, there being no sufficient reason. The success of the scene in the *Ratnavali* might have tempted the author to introduce it in the *Nagananda* also, though it has not the same appropriateness there.

§. 6. **Harsha's Place among Sanskrit Poets**—The indebtedness of Harsha to other poets is considerable. The throbbing of the right eye of the hero in *Nagananda* reminds one of the throbbing of the right shoulder of the king in *Sakuntala.* The playing of the heroine on the lute before Goddess Gauri and her practice of austerities reminds us of the story of Mahasveta in the *Kadambari.* The welcome offered to the hero in the *Nagananda* by the maid of the heroine puts one in mind of a similar welcome offered to the king in the *Sakuntala*. The drawing of the picture of the heroine by the hero in

Malatimadhava was doubtless suggested by its parallel in *Nagananda.* The play within the play in *Priyadarsika* might have given the clue to the same device in *Uttararamacharita* and *Balaramayana.* The *Sarika* speaking in the *Ratanavali* perhaps suggested to Rajasekhara the introduction of a parrot speaking in Sita' s voice in *Balaramayana.* The scene in which the Vidushaka leaves the king's presence in anger in the *Karpuramanjari* reminds one of a similar scene in the third act of *Nagananda.* There are, besides, a number of passages in later dramas parallel to those in the dramas of Harsha. We may quote some of the striking illustrations here : कुतो वा महोदधिं वर्जयित्वा पारिजातस्योद्गमः in the *Malatimadhava* (II,by Lavangika after the 11th stanza) is similar to अथवा रत्नाकरादृते कुतश्चन्द्रलेखायाः प्रसूतिः in the *Nagananda* (II. 104). Attention has been drawn in the notes to the correspondence between the *Bharatavakyas* in the two dramas. The lines

गृध्रैराबद्धचक्रं वियति विचलितैर्दीर्घनिष्कम्पपक्षै-
धूमैर्ध्वस्तार्कभासां सघनमिव दिशां मण्डलं दर्शयन्तः ।

in the *Mudrarakshasa* (III. St. 28) remind one of the following line in the *Nagananda* :—

गृध्रैराबद्धपक्षद्वितयविधुतिभिर्बद्धसान्द्रान्धकारे । (IV. 74)

Such examples may be multiplied. Magha, when he wrote the following stanza, had, perhaps, the *Nagananda* in his mind :—

दधतस्तनिमानमानुपूर्व्या बभुरक्षिश्रवसो मुखे विशालाः ।
भरतज्ञकविप्रणीतकाव्यग्रथिताङ्का इव नाटकप्रपञ्चाः ॥ (XX. 44)

In his *Sataka,* Sihana has the following stanza in imitation of a stanza in the *Nagananda* (III St. 2):—

वासो वल्कलमास्तरं किसलयान्योकस्तरूणां तलं
मूलानि क्षतये क्षुधां गिरिनदीतोयं तृषाशान्तये ।
क्रीडा मुग्धमृगैर्वयांसि सुहृदो नक्तं प्रदीपः शशी
स्वाधीने विभवे तथापि कृपणा याचन्त इत्यद्भुतम् ॥

The description of heaps of bones of serpents on the seashore near the Malaya mountain in *Kapphanabhyudaya* of Sivasvamin, was probably suggested by the description in the *Nagananda*. Damodaragupta, in his *Sambhalimata*, refers to the enactment of the first act of *Ratnavali* and quotes the following verse from that drama (I St. 24):—

उदयनगान्तरितमियं प्राची सूचयति दिङ् निशानाथम् ।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥ १०३ ॥

In the works on Alankara, Sriharsha is profusely quoted from the eighth century onwards. Harsha, therefore, occupied a prominent place among Sanskrit poets, and his dramas have been admired, imitated and quoted from ever since they were written.

§. 7. **Harsha's merits.**—The originality in his dramas is not perhaps great, but he has ingeniously woven the plots ((अपूर्ववस्तु रचनालंकृत). The play within the play in the *Priyadarsika* is an innovation of Harsha; while the assumption of the queen's dress by the heroine in the *Ratnavali* is amusing. The talk of the released *Sarika* supplies humour while developing the action. The magician not only supplies humonr, but solves the difficulty of uniting the hero and heroine in a happy manner. The attempt of the heroine to hang herself, when she despairs of union with her lover, has the desired effect; and the manner in which the hero in the *Nagananda* obtains the

pair of red cloths to serve as the emblem of slaughter is very well managed. It is true that Harsha is very much indebted to his predecessors, but he has borrowed very cleverly. No one can claim originality in such compositions as these; the way in which one utilises one's sources and improves on them reflects one's ability. In spite of this, the close similarity in the development of the plot between the *Priyadarsika* and the *Ratnavali* is inexplicable; he might have managed to make the difference more pronounced.

Although as a dramatist Harsha does not occupy a very high place, as a poet he is no mean one. He modestly calls himself a clever poet (निपुणः कविः). Although he is less imaginative than Kalidasa, he is still simple in thought and language. His style is simple and mostly free from the use of long compounds. His ideas are direct and not very far-fetched. He clothes his thoughts in suitable language. His use of pun and alliteration is moderate and he does not mar their effect by overdoing them. The defects of later poets are, therefore, not found in Harsha, although we detect their germs in him. He is rightly styled " the delight or pleasure of the Muses " by Jayadeva, a great poet, in the following stanza:—

यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षो हृदयवसतिः पञ्चबाणस्तु बाणः
केषां नैषा कथय कविता कामिनी कौतुकाय ॥

Although this stanza is tainted with alliteration, still we may be sure that it gives fairly good picture of the comparative merits of Sanskrit poets and we may

confidently say that Harsha occupied a very high place among poets in the minds of Indian critics.

His dramas abound in sranzas descriptive of all subjects generally included in a *kavya*—the city, the palace, the garden, the fountain, evening, mid-day, the hour for the bath, the forest, the hermitage, the mountain, the battle, etc. There is fire and enthusiasm in the assurance, which Mitravasu gives the hero, of the swift overthrow of his enemy at the hands of his faithful Siddhas: (III. St. 15).

संसर्पद्भिः समन्तात्कृतसकलवियन्मार्गयानैर्विमानैः
कुर्वाणाः प्रावृषीव स्थगितरविरुचः श्यामतां वासरस्य।
एते याताश्च सद्यस्तव वचनमितः प्राप्य युद्धाय सिद्धाः
सिद्धं चोद्वृत्तशत्रुक्षणभयविनमद्राजकं ते स्वराज्यम्॥

The might and daring of the speaker is finely expressed in the next stanza:

एकाकिनापि हि मया रभसावकृष्ट-
निस्त्रिंशदीधितिसटाभरभासुरेण।
अद्रेर्निपत्य हरिणेव मतङ्गजेन्द्र-
माजौ मतङ्गहतकं हतमेव विद्धि॥

The reply is characteristic of the self-sacrificing nature of the hero:

स्वशरीरमपि परार्थे यः खलु दद्यादयाचितःकृपया।
राज्यस्य कृते स कथं प्राणिवधक्रौर्यमनुमनुते॥

This stanza foreshadows the determination of the hero to sacrifice himself for the serpent.

Another kind of heroic spirit is expressed in the following stanza (V. St. 15).

शिरामुखैः स्पन्दत एव रक्तमद्यापि देहे मम मांसमस्ति ।
तृप्तिं न पश्यामि च ते महात्मन् किं भक्षणात्त्वं विरतो गरुत्मन् ॥

There is dignity and force in the admonition addressed by the hero to the repentant Garuda (V. St.25):

नित्यं प्राणाभिघातात्प्रति विरम कुरु प्राक्कृतस्यानुतापं
यत्नात्पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।
मग्नं येनात्र नैनः फलति परिणतं प्राणिहिंसासमुत्थं
दुर्गाधे वारिपूरे लवणपलमिव क्षिप्तमन्तर्ह्रदस्य ॥

The following stanza descriptive of the Malaya mountain is worth quoting (I. St. 8):

माद्यत्कुञ्जरगण्डभित्तिकषणैर्भग्नस्रवच्चन्दनः
क्रन्दत्कन्दरगह्वरो जलनिधेरास्फालितो वीचिभिः ।
पादालक्तकरक्तमौक्तिकशिलः सिद्धाङ्गनानां गतै-
र्दृष्टोऽयं मलयाचलः किमपि मे चेतः करोत्युत्सुकम् ॥

The description of the hermitage reminds us of a similar one in the *Sakuntala* (I. St. 10):

वासोऽर्थं दययैव नातिपृथवः कृत्तास्तरूणां त्वचो
भग्नानेकजरत्कमण्डलु नभःस्वच्छं पयो नैर्झरम् ।
दृश्यन्ते त्रुटितोज्झिताश्च बटुभिर्मौञ्ज्यः क्वचिन्मेखला
नित्यकर्णनया शुकेन च पदं साम्नामिदं पठ्यते ॥

The description of the garden is equally beautiful (III. St. 7);

निष्यन्दश्चन्दनानां शिशिरयति लतामण्डपे कुट्टिमान्तान्
श्रुत्वा धारागृहाणां ध्वनिमनुतनुते ताण्डवं नीलकण्ठः ।
यन्त्रोन्मुक्तश्च वेगाच्चलति विटपिनां पूरयन्नालवाला-
नापातोत्पीडहेलाहतकुसुमरजःपिञ्जरोऽयं जलौघः ॥

Here is a fine description of the hour for the bath (II. St. 13) although the description of the evening by the hero is pervaded by his spirit:

वृष्ट्या पिष्टातकस्य द्युतिमिह मलये मेरुतुल्यां दधानः
सद्यः सिन्दूरधूलीकृतदिवसमुखारम्भसन्ध्यातपश्रीः ।
उद्गीतैरङ्गनानां सममनुरणयन्नूपुरारावहृद्यै-
रुद्वाहस्नानवेलां कथयति भवतः सिद्धये सिद्धलोकः ॥

The description of the distress of the elephant caused by the mid-day sun is better (I. St. 20):

तापात्तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्
संसक्तैर्निजकर्णतालपवनैः संवीज्यमानाननः ।
सम्प्रत्येष विशेषसिक्तहृदयो हस्तोज्झितैः सीकरैः
ग्लायच्छल्लकदुःसहामिव दशां धत्ते गजानां पतिः ॥

Harsha is more at home when Love is his theme. The following is a fine description of physical perfection in a woman (III, St. 6):

खेदाय स्तनभार एव किमु ते मध्यस्य हारोऽपरः
ताम्यत्यूरुयुगं नितम्बभरतः काञ्च्यानया किं पुनः ।
शक्तिः पादयुगस्य नोरुयुगलं वोढुं कुतो नूपुरौ
स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥

The supreme beauty of the heroine is very well brought out by the doubt of the hero as to her identity (I. St. 15):

स्वर्गस्त्री यदि तत्कृतार्थमभवच्चक्षुःसहस्रं हरे-
र्नागी चेन्न रसातलं शशभृता शून्यं मुखेऽस्याः सति ।
जातिर्नः सकलान्यजातिजयिनी विद्याधरी चेदियं
स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः ॥

The bashfulness of a new-wedded bride if finely described in the following stanza (III. St. 4):

दृष्टा दृष्टिमधो ददाति कुरुते नालापमाभाषिता
शय्यायां परिवृत्य तिष्ठति बलादालिङ्गिता वेपते ।
निर्यान्तीषु सखीषु वासभवनान्निर्गन्तुमेवेहते
जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥

The author's power to blend the erotic sentiment with any other, even the most antagonistic, is well illustrated by the *Nandi* stanza (I. St. 1). In the above exposition of Harsha's merits, I have confined myself to the *Naga-nanda* in citing illustrative stanzas, because we are immediately concerned with that drama alone ; but Harsha's other dramas too abound in such fine descriptive stanzas.

IV
NAGANANDA
§. 1. Synopsis of the Story

Sc. I. THE PROLOGUE (1-6)

THE DAY OF THE INDRA FESTIVAL

After invoking Buddha to protect the audience, the Sutradhara informs them that he had been requested by the feudatory kings of Sriharsha to put on boards the drama called *Nagananda*, written by Sriharsha. He congratulates himself that he has the good fortune of enacting a drama by such a clever poet as Sriharsha, treating of such an attractive theme, as the story of Jimutavahana, before such an enlightened audience, with the help of expert actors. He then calls his spouse and, during the course of his conversation with her, learns that his parents left for the woods, leaving the management of the family to him. He expresses his intention to accompany his parents to the forest to look after them as Jimutavahana did, thus adroitly introducing the hero to the audience who enters immediately after.

ACT I.

Sc. ii. SPOT SELECTION (I. 7-29)

Scene: Grove dedicated to Gauri.

Time: first day; forenoon.

The hero and his friend, Atreya, the Vidushaka, go in search of a suitable spot for a hermitage. The hero expresses his desire to spend his days in the service of his aged parents, while the Vidushaka persuades him to leave the forests and enjoy the pleasuresof royalty. The hero compares the pleasures of royalty with that of service to his parents, and prefers the latter. He further says that he has discharged his duty as a king by having done everything in his power for the benefit of his subjects. When it is urged by his friend that his kingdom is not safe in the hands of his ministers, the hero says that a kingdom can only be a source of anxiety to one who keeps his body merely for the service of others. He would gladly have given away his kingdom to others, but for his parents. The two drop the subject and proceed on their errand. They ascend the Malaya mountain, exchange some speeches, describing its beauty and that of the woods on its slopes, which were already inhabited by a number of sages. The hero decides that it is a suitable place and that they can live happily there.

There they hear sweet music, attracting even the beasts of the grove, coming from the temple of Gauri; and go there to find out who is singing.

This scene gives us an insight into the hero's character. He holds wordly pleasures as naught when compared to the service to his parents. The Vidushaka acts as a set-off to the hero and makes him reveal himself.

Sc. iii. TEH FIRST MEETING. (I. 30–67.)

Scene: The temple of Gauri.

Time: The same day; forenoon.

In the temple, the hero and his friend hear the heroine singing and playing on the *Vina*. They learn from the conversation of the heroine and her maid, that she is a maiden and can be seen without impropriety. They overhear her relate her dream to the maid, that Gauri had appeared to her and favoured her with the boon that the Emperor of the Vidyadharas will espouse her. The Vidushaka drags the unwilling hero into the temple and enters into a conversation with the maid, who, in turn, welcomes the visitors and requets them to be seated. While the heroine stands embarrssed in the presence of strangers, a *Tapasvin* enters, to communicate the message of her father, bidding her go home as the day had far advanced. The *Tapasvin* is struck with the unmistakable marks of royalty on the hero's body and prophesies that he will become the Emperor of the Vidyadharas. He expresses his opinion that the hero and the heroine will make a suitable couple. The heroine reluctantly departs with the *Tapasvin*, but before she leaves, the young people have fallen in love with each other, without, however, the one knowing the other.

INTERVAL: A FEW DAYS.

Sc. i. THE INTERLUDE (II. 1-4)

Scene: Grove dedicted to Gauri.

Time: afternoon.

Two maids enter in conversation with each other. Malayavati, in the pangs of love, goes to the sandal bower to lie down on the cool marble-seat there. She is anxious because Mitravasu, her brother, who was sent to the hero with proposals of marriage, has not yet returned home. She sends her maid to enquire after him.

ACT II.

Sc. ii. THD CONFESSION. (II. 5-24)

Scene; the sandal bower.

Time: same day; afternoon.

The heroine and her maid are on their way to the sandal bower. The heroine is beside herself with love and often goes astray. She is led with difficulty by her maid into the sandal bower. There she reveals the cause of her suffering to her cofidential maid; and is consoled by her; the maid also tries to allay her suffering by applying cool sandal juice to her bosom. On the approach of the hero and his friend, they retire from the sandal bower and watch them from behind the trees.

Sc. iii. THE HANGING. (II. 25-106)

Scene: the same.

Time: the same day; afternoon.

The hero has seen, in his dream, the heroine seated on the marble slab in that bower; and goes to the place with his friend to divert himself; but the bower, deprived of his beloved, does not please him; and he draws a

picture of her from memory on a marble slab with the aid of soft stones of different colours collected by his friend from the mountain. Even in his forlorn condition, he does not neglect his duty to his parents, but is only guilty of finishing it a bit sooner than usual.

Mitravasu now enters, sent by his father, to offer Malayavati to the hero. The hero, unconscious of the identity between her and his beloved, declines the offer, saying that his heart is engaged elsewhere; the heroine, who is anxiously overhearing their conversation from behind the trees, is in despair. Acting on the advice of the Vidushaka, Mitravasu departs to consult the parents of the hero; while the heroine, despairing of union with the hero, sends her maid away on some pretext and tries to commit suicide, although the matter is not finally settled. The cries of the maid, who, however, watches her from a distance, bring the hero and his friend to the spot. The hero learns for the first time that his beloved and the sister of Mitravasu, whose hand he had just declined, are one and the same; and the doubt in the mind of the heroine is cleared by the sight of the picture of her own self drawn on the marble slab. To complete their happiness, a maid rushes in and informs them that their marriage has been settled by their parents, and they are to be married that very night. They disperse on being summoned for the auspicious bath.

INTERVAL : ONE NIGHT.

ACT III.

Sc. i. THE MERRY-MAKING (III. 1-39)

Scene : *Kusumakara* garden.

Time : the next day ; morning.

The scene describes the fun and frolic of the servants of the royal household soon after the marriage. In the midst of it, however, we are informed by the maid that the bride and the bridegroom will spend some time in the happy company of each other in the Tamala avenue.

Sc. ii THE HONEYMOON (111. 40-78)

Scene : the *Tamala* avenue.

Time : the same day ; afternoon.

The hero and the heroine, accompanied by their friends, enter the *Tamala* avenue. After the hero has first praised the beauty of the heroine and then of the garden, they sit down on some marble seats. The maid in jest darkens the face of the Vidushaka, who in feigned anger leaves the avenue ; and the maid follows him on the pretext of pacifying him ; and thus they leave the couple to enjoy the pleasure of each other's company. They are not left long undisturbed. The maid returns to announce the arrival of Mitravasu, who comes to inform the hero that his kingdom has been seized by his cousin, and to request his permission to slay the usurper and recover it. The hero here again appears in his true colours. He will not be guilty of such an act of cruelty. When he is prepared to give away his own body for the sake of others, how can he grant permission to slay a man for the sake of a kingdom. He has no enemies except the vices.

He merely pities the man who has been overcome by his lust for power. The other may enjoy the kingdom if he can.

This is the second scene in which we gain an insight into the character of the hero. Mitravasu is introduced here as a set-off against the hero. The hero refuses to take revenge on the culprit, who has robbed him of his kingdom. He only pites the ignorant man, who has become a slave to passion. He abandons his kingdom to satisfy the desire of another. He is willing to give up even his body if he can serve another by so doing.

INTERVAL: A FEW DAYS.

ACT IV.

Sc. i. THE INTERLUDE (IV. 1–6)

Scene: Sacred grove of Gauri.

Time: forenoon.

The Chamberlian of Mitravasu appears with a pair of red cloths. After describing his own condition, he informs us that he has been ordered by the queen-mother to present the cloths to the hero and the heroine to be worn by them for ten days. He is on his way to fulfil his bidding. A door-keeper, who enters in his company, informs us that he has been sent by the father of Mitravasu to summon him, to consult him about a suitable present to be given to the son-in-law on the first day of the illuminations.

This scene paves the way for the hero to offer his own life to save a *Naga*, in a subsequent scene.

Sc. ii. THE AGREEMENT (IV. 7-28)

Scene: the sea-shore.

Time: the same day; forenoon.

The hero and Mitravasu go to the sea-shore for a pleasure stroll. After a time, as the tide advances, they go up to a ridge somewhat higher, to view the scene. On the mountain, the hero sees what he imagines to be a snow capped peak, but learns from his brother-in-law that they are heaps of skeletons of serpents devoured by Garuda, one every day, according to an agreement entered into with the king of serpents, who wished to prevent the extinction of the *Naga* race by indiscriminate slaughter. The hero feels very sorry for the fate of the serpents and longs to be able to save one serpent at least, by offering himself to Garuda in his stead. The scene closes with the departure of Mitravasu, who was summoned by his father to decide upon a suitable present to the hero.

Sc. iii. THE SACRIFICE (IV. 29-87)

Scene: the same.

Time: the same day; forenoon.

When left alone, the hero is climbing down to the beach, when he hears the cries of a woman. Advancing, he finds that Sankhachuda's mother is accompanying her son to the place of slaughter, as he is the victim chosen for the day. The hero accosts them, consoles the old lady and offers to give himself up to Garuda instead. Sankhachuda, however, does not agree to the proposal. He has to obey the command of his sovereign and longs

to acquire the fame of saving the serpents even for a day. He says that common people like his own self are born and die in hundreds, but that people of the stamp of the hero are rarely met with. He cannot, therefore, allow such a one to be killed in his stead.

This is the third scene in which we get an insight into the hero's character. The contrast between the hero and Sankhachuda is very vividly brought out in this scene. In the two previous scenes, the hero's attitude towards the pleasures of the world and towards a person who had done him an evil turn, was revealed; in the present scene, his spirit of self-sacrifice is manifested.

As there is some delay before the arrival of Garuda, Sankhachuda goes for a few minutes to worship the God at South Gokarna, near by, before he gives up his life. By the time he returns, Garuda has come and flown away with the hero, who had wrapped himself up in the red cloths presented to him, so that he may make Garuda recognize in him, by that symbol, the intended victim for the day. The hero is glad that his marriage with Malayavati has been successful in his attempt to save the life of a serpent; and prays that, in every subsequent birth, he may be endowed with a body ready to sacrifice itself for the benefit of others. As he lies down on the stone of slaughter, its touch is more pleasing to him than the touch of his mother or even of Malayavati. Garuda comes and carries him away in his beak and talons. The Gods applaud the heroism of the victim by sounding their celestial drums and showering flowers on him.

Act V.

Sc. i. THE NEWS (V. 1-53)

Scene: the hermitage of Jimutaketu on the Malaya.

Time: the same day; noon.

The parents of the hero, along with the heroine, grow uneasy at the delay of the hero who went to the sea-shore. The crest-jewel of the hero, with a piece of raw flesh sticking to it, dropped by Garuda on his way to the top of the Malaya mountain, falls at the feet of his parents; and they suspect it to be their son's. At this moment, Sankhachuda passes that way. He is following the track of the hero's blood on the ground, to overtake Garuda and point out to him his mistake: to offer himself and release the hero. They learn from him that their son has offered himself to be eaten by Garuda in his stead. The parents and Malayavati determine not to survive even for a moment the hero's death, and start towards the top of the mountain. They carry with them the sacred fire from their house to burn themselves alive on a funeral pile, in case Jimutavahana's body has already been eaten away.

Sc. ii. THE REVIVAL. (V. 53-136)

Scene: the top of the Malaya Mountain.

Time: the same day: noon.

Sankhachuda meets Garuda on the top and explains to him his mistake. It is *he*, he says, that has been sent as the victim, and not the man devoured. Garuda learns, to his great distress, that he has eaten Jimutavahana, whose fame he heard sung in the three worlds. He

intends to fall into the fire to atone for the sin he has committed, but is prevented from doing so by the hero, who promises to teach him the means of expiation.

The parents of Jimutavahana have arrived in the meantime and they are immersed in sorrow on seeing their son at the point of death. Even in this state, he admonishes his mother for abusing Garuda. With the permission of his father, he advises Garuda.

नित्यं प्राणाभिघातात्प्रतिविरम कुरु प्राक्कृतस्यानुतापं
यत्नात्पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।
मग्नं येनात्र नैनः फलति परिणतं प्राणिहिंसासमुत्थं
दुर्गाधे वारिपूरे लवणपलमिव क्षिप्तमन्तर्ह्रदस्य ॥

Garuda promises not to kill any more creatures in future.

अज्ञाननिद्रया सुप्तो भवता प्रतिबोधितः ।
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥

The hero bids Sankhachuda go home and console his mother, but the latter prefers to die with the bereaved parents. The hero expires on the stage, contrary to the rules of Sanskrit dramaturgy ; but when he dies, he does not forget to make his final salutation to his parents, though unable to do so physically. The lament breaks out once again ; but Garuda flies away to request, or to compel, Indra to send down a shower of ambrosia to revive the hero and the serpents formerly devoured by him. The rest prepare to enter the fire, kindled by Sankhachuda.

Before doing so, Malayavati prays to Gauri and accuses her of telling a lie. Gauri had granted her the

boon that she would become the Empress of the Vidyadharas, but now she had been widowed. The Goddess instantly appears on the scene to redeem her promise. She revives the hero, and personally crowns him Emperor of the Vidyadharas. The shower of ambrosia brought by Garuda revives the dead snakes and thus all ends happily.

§. 2. **The Source of the Plot**—In the prologue, it is said that the story of the drama is drawn from the Vidyadhara Jataka. The Jataka is a Buddhist collection of stories recounting the good deeds of Buddha in his previous births. The collection, as it now stands, does not contain any story by the name of the Vidyadhara Jataka. Perhaps, there was one story or book by that name, and it has not been preserved to us.

There was another collection of stories written in the Paisachi language. This was a Brahmanical collection composed by Gunadhya, probably about the beginning of the Christian Era. This too is not extant, but we have two versions of it in Sanskrit, both composed in the 11th century. These are *Kathasaritsagara*, composed by Somadeva, and the *Brihat Kathamanjari* by Kshemendra. There is more of poetic embellishment in the latter than in the former. The former pays more attention to narration while the latter is fond of description, and so compresses the narrative. The story of Jimutavahana occurs twice in these two books, narrated in two different contexts. In the first of the two places, the story is brief; while in the second, it is lengthy. They are quoted in full in Appendix III. As the *Brihatkatha* is not accessible to us, we may, for purposes of comparison,

consider these as equivalent to the source of the plot of our drama. An analysis of the stories is given below, with references to the number of stanzas in the *Kathasaritsagara* on the left hand side and in the *Brihat Kathamanjari* on the right.

THE SHORTER VERSION.

xxii	16–257. 50–108.	vi
16—24	Birth of Jimutavahana by the favour of the Kalpa tree.	50—52
25—36	Jimutavahana gives away the Kalpa tree to the people.	53
37—46	He abandons the kingdom and goes to the forest with his parents.	54—56
47—55	Mitravasu offers his sister Malayavati to him in marriage.	57—61
56--169	Account of the previous births of Jimutavahana, Mitravasu and Malayavati.	62—84
170--176	Marriage of Jimutavahana with Malayavati.	85—87
177--180	Jimutavahana goes to the sea-shore with Mitravasu and meets Sankhachuda and his mother.	88

181-200	Garuda obtains the boon of devouring serpents.	89—95
201-209	Agreement between Vasuki and Garuda.	96
210-214	Jimutavahana offers to give himself up to Garuda.	97—98
215-218	Sankhachuda refuses and goes to Gokarna.	—
219-225	Jimutavahana sends Mitravasu away on some pretext and offers himself to Garuda.	99—103
226-228	Sankhachuda follows the track of blood.	—
229-234	Conversation between Garuda and Jimutavahana. Astonishment and appreciation of Garuda.	104-105(a)
235-241	Garuda learns his mistake from Sankachuda and determines to fall into the fire.	
—	Garuda's boon to Jimutavahana.	105(a)-106
242-243	Jimutavahana's advice to Garuda.	—

244-245	Garuda accepts the advice and goes to get *Amrita* to revive the hero and the dead serpents.	—
246-247	Goddess Gauri revives Jimutavahana.	—
248-250	The serpents are revived by *Amrita*.	107 (a)
251-252	Joy of the relatives of Jimutavahana.	107 (b)
253	Sankhachuda goes away to the nether world.	—
254	Matanga and other princes are humbled.	—
255-257	Jimutavahana returns to his kingdom at the request of his relatives and reigns as Emperor of the Vidyadharas.	108

THE LONGER VERSION.

Xc.	3—201.	766—930.	IX. 2.
3—10	Birth of Jimutavahana by the favour of the Kalpa tree.		776-770
11—29	Jimutavahana gives away the Kalpa tree to the people.		771-774

30—37	He abandons the Kingdom and goes to the forest with his parents.	775-781
38—39	He makes friends with Mitravasu.	—
40—45	He sees Malayavati in the temple of Parvati.	782-802
46—48	They fall in love with each other.	803-807
49—51	They learn each other's parentage.	808-817
52—56	The maid of Malayavati welcomes Jimutavahana.	—
—	Jimutavahana praises Malayavati.	818-821
57—59	Malayavati is summoned home and Jimutavahana returns to his abode.	822-825
60—67	Malayavati and Jimutavahana pine for each other.	826—846(a)
68—69	Jimutavahanà again goes to the hermitage of Parvati.	846(a)-851
70—74	Malayavati also goes there and attempts to commit suicide.	852-854
—	Jimutavahana approaches her, hearing the cries of her maid.	

75–76	Malayavati is prevented by a celestial voice from committing suicide.	856
77–79	Hearing the celestial voice, Jimutavahana approaches her.	
—	Malayavati sees Jimutavahana.	857
80–86	Marriage of Jimutavahana and Malayavati is settled by their parents.	858–859
87-88	Jimutavahana and Malayavati return home.	860-861
88-90	Reference to their former births.	—
91-93	Marriage of Jimutavahana and Malayavati. Jimutavahana goes to the sea-shore with Mitravasu.	862-863
94-95	Mitravasu.	864—865
96-99	Garuda begins to devour serpents.	865
100-105	Agreement between Vasuki and Garuda.	867
106-112	Jimutavahana pities the serpents.	868
113-114	Mitravasu is sent for by his father.	869
115-126	Jimutavahana meets Sankhachuda and his weeping mother.	870-875

127-136	He proposes to save Sankhachuda by offering himself in his stead.	876-881
137–145	Sankhachuda refuses to be savad by him and goes to worship the God at Gokarna.	882–894
146-153	Jimutavahana is carried off by Garuda.	895-903
154-155	His crest-jewel falls at the feet of Malayavati and she shows it to her elders.	904-905
156–158	Jimutavahana's father learns, by his power of Tapas, that his son is carried off by Garuda, and follows him.	906
159–162	Sankhachuda follows the track of bood.	907–911
163–169	Conversation between Garuda and Jimutavahana.	912–915(a)
170–173	Garuda learns his mistake from Sankhachuda.	915(a)–919
174–176	The parents of Jimutavahana bewail him.	920-923
177--179	The repentance of Garuda.	—
	Jimutavahana consoles his mother.	924-925

180	Jimutavahana expires.	926
—	Malayavati's sorrow.	927
181-184	Malayavati prays to Parvati.	—
185-190	Parvati revives Jimutavahana and crowns him Emperor of Vidyadharas.	928-929
191-193	Garuda offers a boon to Jimutavahana.	930 (a)
194-197	Garuda gives up devouring serpents and revives the dead serpents by his own power.	930 (b)
198-199	The other princes bow to him.	—
200-201	Jimutavahana returns to his kingdom and reigns over it.	930 (c)

§. 3. **Difference between the two Versions:**—The story of the previous births of Jimutavahana, Mitravasu and Malayavati is narrated at length in the shorter version, while it is only referred to in the longer one. Jimutavahana and Malayavati do not see each other before their marriage in the shorter version, while their courtship is described fully in the longer version. It is Sankhachuda that informs Jimutavahana of the agreement between Vasuki and Garuda in the shorter version, while it is Mitravasu, in the longer version. In the shorter version, Jimutavahana sends away Mitravasu on some pretext; but in the longer one, Mitravasu leaves Jimutavahana, being

summoned by his father. There is no mention of the crest-jewel at all in the shorter version; while in the longer version, it is said to have fallen at the feet of Malayavati who shows it to her elders. Consequently, in the shorter version, the parents of Jimutavahana do not know of his fate and do not follow him; but in the longer one, Jimutavahana's father, at the sight of the criest-jewel, learns his son's fate by the power of supernatural vision he has developed, and follows him with his wife and daughter-in-law. The dead serpents are revived by a shower of ambrosia in the shorter version; while in the longer, they are revived by the power of Garuda himself. There is no mention of the name of Matanga in the longer version; while it is found in the shorter one in the *Kathasaritsagara.*

§. 4. **The original from which the Shorter version is taken is the probable source**—From the above summary of the two versions, it will be evident that in the latter part of the story, which is the more important one, the story of the drama agrees more closely in its salient points with the shorter version than with the longer. Some of them may be noted below: (i) Mitravasu offers his sister to Jimutavahana. (ii) Garuda determines to fall into fire. (iii) Garuda departs before the revival of the hero. (iv) The shower of ambrosia revives the dead serpents. (v) The occurrence of the name of Matanga. These points of agreement make it probable that the source of the drama is the original from which the shorter version was taken. The longer one appears to be a later version of the story, showing clear

signs of the influence of the drama upon it. In the *Brihatkatha*, the shorter version has a natural setting.

§. 5. **Deviations of the Drama from the probable Source**:—The story of the first two Acts of the drama is entirely absent in the briefer version; but is found in the longer one. There are minor differences in this part of the story too. In the drama, the hero and heroine depart after their first meeting witnout the one knowing the other, but in the shorter version they learn each other's parentage through the friends who accompany them. There is no mention of the boon in the dream in the source. In the drama, when the hero enters the temple of Gauri in which Malayavathi was playing on the lute, he is merely welcomed, while in the source he is also offered a garland of flowers. Again, when they meet for the second time, it is the heroine that enters the hermitage first, in the drama; while in the source the hero enters first and the heroine coming later does not know of his presence at all. There is no mention of the drawing of the portrait in the source. In the drama, the heroine attempts to commit suicide on hearing the hero say that he is attached to another; but in the source, she makes the attempt, being unable to bear the pangs of love and despairing of union with him. In the drama, she is prevented from her rash undertaking by the hero who comes to the spot on hearing the cries of her maid; while in the source, a divine voice, which promises that the Emperor of the Vidyadharas will espouse her, prevents her and brings the hero to the spot. There is no proposal of marriage to Jimutavahana by Mitravasu in the

longer version. The account of the previous birth of Jimutavahana is not even referred to in the drama, as it is done in the longer version.

The whole of the third Act is invented by the author. There is nothing corresponding to it in the source.

The story of Vinata and Kadru, which might have found a place in the III Act, is omitted in the drama. Again, in the drama, it is Mitravasu that gives the account of the agreement between Vasuki and Garuda, as in the longer version; and not Sankahchuda as in the shorter. The drama coincides with the longer version, in that, Mitravasu leaves Jimutavahana alone on the sea-shore, having been sent for by his father; but in the shorter, Jimutavahana himself dismisses him on some pretext. In the drama, Mitravasu goes away before the arrival of Sankhachuda as in the longer version, but not as in the shorter version where he goes away after Sankhachuda has gone to the temple of Gokarna and just before the arrival of Garuda. The symbol of the red garments is wanting in both versions and may be an invention of the author.

In the fifth Act of the drama, the crest-jewel of Jimutavahana falls at the feet of his father ;while in the other version, it falls at the feet of Malayavati and she shows it to her elders. In the drama, the father of Jimutavahana is informed of the fate of his son by Ṣankhachuda, and follows him taking the sacred fire from their hermitage; but in the source, he learns the fate of his son by his own supernatural powers at the sight of

the jewèl; and straightaway starts to the mountain top with his wife and daughter-in-law. In the drama, the hero gives advice to Garuda before he expires, as in the shorter version; but in the longer version, the hero expires, and is revived by Parvati and crowned Emperor of the Vidyadharas before Garuda repents and begs for his advice. There is no mention, in the drama, of the boon given to Jimutavahana by Garuda. In the drama, the dead serpents are revived by a shower of ambrosia, as in the shorter version, and not by the power of Garuda himself, as in the longer. There is more agreement here between the drama and the shorter version. The name of Matanga is found only in one of the shorter versions and is omitted in the others.

§. 6. **Purpose of the deviations**:—From the foregoing account of the deviations, it will be observed that the addition of the first three Acts and the introduction of the parents and the wife of Jimutavahana in the fifth Act are the two important deviations. The first three Acts are added to make the drama conform to the rules of dramaturgy. Pure tragic pathos is unsuited to a drama according to the dramatic notions of the Sanskritists. The author, therefore, added these erotic and comic scenes to the story. This addition also serves the purpose of making the self-sacrifice of hero appear in better relief. He loved Malayavati very dearly, as a description of his sufferings before the marriage, and his ecstacy in her society later, show; but he had no thought for her when he sacrificed his body. The introduction of the parents also serves the same purpose. Jimutavahana gave up his kingdom and went to the woods to serve

his parents. He knew that they could not live a moment after his death. Still his passion to sacrifice himself for the benefit of others was so strong that he did not think of them when he gave up his life. Our admiration of the hero is increased and his spirit of self-sacrifice appears all the more laudable by their introduction. It also serves to heighten the pathos. The last scene in which the parents and Malayavati bewail his loss is very pathetic. The boon of Garuda is omitted to emphasise the fact that the self-sacrificing Jimutavahana is superior to the savage demi-god, Garuda.

§. 7. **Nature of the drama** :—The *Nagananda* is a mixed production in more senses than one. In the first place, love appears to be the prevailing sentiment in the first three Acts and pathos in the remaining two. Even in the first part, there are passages which strike a note of pathos and foreshadow the events of the last two Acts. Some may say that the pathetic sentiment is the prevailing one in the whole drama and that the erotic is only subservient to it. But this is not true; neither the pathetic nor the erotic sentiment is the prevailing one in the drama; both are subservient to another, the heroic. Heroism does not consist only in fighting and conquering an enemy; it consists in resignation also. There is herosim in leaving the kingdom and going to the woods to serve one's parents; there is heroism in giving away the Kalpa tree to the poor; there is heroism in giving up one's life to save that of another, and die serene under torture; there is heroism in the utterance (V. st. I5)

शिरामुखैः स्यन्दत एव रक्तं
अद्यापि देहे मम मांसमस्ति।
तृप्तिं न पश्यामि च ते महात्मन्
किं भक्षणात्त्वं विरतो गरुत्मन् ॥

This heroism is attested to even by Garuda, who says:

(स्वागतम्) आश्चर्यमाश्चर्यम्। कथमयमस्यामप्यवस्थायामूर्जितमेवाभिधत्ते। (प्रकाशम्) अहो महासत्त्व !

आवर्जितं मया चञ्च्वा हृदयात्तव शोणितम्।
धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥

It is the herosim of resignation that the hero shows in this drama. It, therefore, makes a tragic impression on our minds. In this respect, the *Uttararamacharita* of Bhavabhuti is similar to this drama. The *Nagananda* is really a tragedy; the hero expires on the stage towards the close of the drama. But the Sanskritists do not conclude their works tragically. That is why the hero is revived at the close and crowned Emperor of Vidyadharas, and all the dead serpents are brought to life, even with the help of supernatural agencies. But for this happy conclusion, the drama is essentially a tragedy.

The supernatural appears very freely in the *Nagananda*, and its effect is most conspicuous at the end in giving the tragedy a happy ending. There is more scope for the introduction of the supernatural in this drama than in the other dramas of Harsha. The setting itself is almost completely super-natural. The hero is a Vidyadhara and the heroine a Siddha. Sankhachuda is a Naga and Garuda is semi-divine. There is no wonder then, if Gauri appears to revive the hero and crown him

Emperor with water created by the power of her will. She has already once appeared to the heroine in a dream and promised her the hand of the Emperor of the Vidyadharas.

In the second place, there are frequent references to Buddhistic notions in the play. The story is said to be taken from a Vidyadhara Jataka. Now, the Jataka is a collection of Buddhistic stories written in Pali, recording the good deeds done by Buddha in his former births. Buddha is praised in the benediction. The hero, Jimutavahana, is said to be a Bodhisattva. There is reference to Buddhistic conceptions such as Mara, *klesas* and the precious objects possessed by an Emperor. But all the same, it cannot be called a Buddhistic drama. The book teems with Brahmanical notions and beliefs. The Kalpa tree; the ambrosia of the Gods; Garuda, the vehicle of God Vishnu; Indra, the king of the Gods; the temple of Gauri and the Goddess Gauri herself; the sacrificial fire and the hermitage of sages; the illuminations; all these are distinctly Brahmanical notions. Malayavati obtains a royal spouse as a result of her devotion to Gauri, and the most important event in the drama, the revivial of the hero, is attributed to Her favour. The spirit of self-sacrifice cannot be attributed to Buddhism alone; it was a principle of ancient Indo-Aryan ethics accentuated by Buddhism. There are typical examples of self-sacrifice in Indo-Aryan Non-Buddhist mythology and history. *Nâganandna* is, therefore, a purely Brahmanical drama with a Bnddhistic tinge. The reason for this is apparent. Its author, Sri Harsha,| was a Kshatriya with Buddhistic

predilections. It is even alleged, though without cogent proof, that he became a Buddhist towards the end of his career. This affords further confirmation of the view that Harsha was the author of the *Nagananda*, and hence of the other two dramas.

§. 8. **Merits of the Play.**—The drama gives us a clear idea of the relations between Buddhism and Brahmanisum in the age of Harsha. The harmonious blending of Brahmanical and Buddhist notions in the drama reflects a state of society in which religious toleration had become natural. That was the state of affairs at the time of the Brahmanical revival. Buddhism attained a dominant position in India in the 3rd century B. C. and retained that position for some centuries. During the age of the Guptas in the 4th century A. C., there began a revival of Brahmanical religion, but during the following few centuries both religions were equal in strength and there was a sort of friendly rivalry between them. The kings practised religious toleration. The Brahmans treated the Buddhists with respact and the Buddhists studied the earliest Sanskrit works and composed or translated works in the Sanskrit language. It was only in the eighth century that mutual hatred and persecution arose. Therefore in the dramas written before the eighth century, *i.e.*, in those of Kalidasa, Sudraka, Sri Harsha and even of Bhavabhuti, Buddhist characters are introduced, who are treated with due respect. There is therefore, no wonder if the *Nagananda*, though possessing a Buddhistic tinge, was received favourably by all.

Ancient Indian critics are of opinion that every good composition must have a didactic influence. According to this criterion the *Nagananda* occupies a very high place among Sanskrit dramas. A tragedy is better suited for a didactic purpose than a comedy. A tragic story will leave a permanent impression on men's minds. Again, the tragedy that Harsha has tried to depict is not merely the fall of an individual through vice or folly ; it is a voluntary sacrifice of one's life for the noble object of saving another in trouble ; and the reward one receives for the sacrifice is the attainment of the highest position in this world. There can thus be no higher virtue in this world than self-sacrifice.

The authoar has given us a description of the honeymoon of the hero and heroine (III. 40—56), instead of giving us a further instalment of their courtship ; this is most welcome and quite in consonance with the character of the hero. Most of the other dramas close with the marriage of the hero and heroine and preface it with a full description of their courtship. But love after marriage is holier than love before it. The change introduced is a very happy one and most appropriate in the case of a character whose principles of conduct and duty are ideal.

The power of asceticism is very well illustrated in this drama. Malayavati propitiated the Goddess Gauri. She perfomed penance, and Gauri, pleased with it, favoured her with a boon. But before it could be fulfilled the hero offers himself for Sankhachuda and dies. The

ascetic devotion of the heroine forced Gauri to revive him and fulfil her promise.

The drama also gives us a picture of the state of society in the days of its author. The people had the same superstitions then as now. They thought the world of serpents was below the sea ; the world of Gods was above, and Indra ruled over it ; the Gods possessed the celestial drink, *amrita*, which brought back the dead to life ; there was communication between this world and the other worlds ; the moon was higher in the sky than the sun, probably because she appeared smaller. Their notions about the race of Nagas were confused. They believed that they possessed hoods and sloughs like snakes and that there were shining gems in their heads ; but they dressed, walked and talked like men. Garuda was a bird in all essentials, but he could kneel and talk like a man. The morality of the lower ranks of society was not of a very high order, as in every age. They freely indulged in drinking and other vices, at least on festive occasions.

§. 9. **Defects in the play**—The most striking defect in the play is the want of inter-relation between the story of the first three Acts and that of the last two Acts. Although there are vague references in the earlier part to what the hero might do later, still there is complete isolation between the two parts. If the drama had ended with the third Act, it would have passed off for a short comedy of love like the *Ratnavali* or the *Priyadarsika*, but for a few references to self-sacrifice consciously introduced to create unity of effect. Similarly,

in the latter part to the story there are a few references to the earlier part, introduced with the same object. But these fail to produce unity of effect. We forget the story of one part when we are reading the other; the one is not essential for the development of the other.

There are minor defects too in the development of the story of the two parts. In the first Act, the hero and the heroine meet in the temple of Gauri, fall in love with each other and finally depart without each knowing, or at least trying to know, who the other is, although there are friends by the side of both who might have been employed for that purpose. Mutual ignorance is necessary for the introduction of the hanging scene, but it appears most unnatural. Even supposing that they are ignorant of each other's identity when they depart at the end of the first Act, there is no justification for their being so in the second. The hero knows Mitravasu and his father and enquires about his welfare. In such a case, it is most unlikely that he would not know his sister especially as he had seen her already in the temple and loved her; and the heroine too knows that her brother was going there to offer her in marriage to him.

Again, the heroine makes up her mind to hang herself without sufficient cause. In the first place, she is not sure that the hero is engaged to another, and in the second place the question of her refusal is not finally settled. She seems to have gone to the sandal bower with the express intention of committing suicide; her maid is more fortunate than we, for she scents danger

when we see not the slightest reason for it (II. 56), unless we suppose that मित्रावसुं प्रेक्षावहे is a code word for committing suicide.

In the fourth Act, the departure of Sankhachuda and his mother is very badly managed. The hero is determind to offer himself to Garuda in the place of Sankhachuda ; and the latter is equally determined not to be saved by him in such an ignominous manner. Under these circumstances, it is most unlikely that he would go away, especially as the time for the arrival of Garuda was fast approaching. This spoils his character and produces a suspicion in our minds that, although outwardly he refuses to be saved by the hero, yet in his heart of hearts, he likes to be saved from the danger, even at the sacrifice of the man whom he admires. Worship at a temple is not a sufficient motive for any one to depart at such a juncture. The hero does not stir an inch from the place, although he knows that his aged parents and his wife would be expecting him every moment.

The indifference of the parents of Malayavati at the time of danger to the hero is inexplicable. It was they that were first anxious about his delay and sent the door-keeper to the parents of the hero to enquire if he had returned home. Afterwards, they show indifference, even though the door-keeper returns and informs them that the hero is nowhere to be found. They should have been introduced at the place of execution, at least by the time the hero is revived by the Goddess.

V

CHARACTERS OF THE PLAY

1. THE HERO (JIMUTAVAHANA)

1. **His personal appearance.**—The hero was handsome in appearance as was attested not only by his mother, but also by Malayavati and her maid, and above all by the indifferent *tapasa.*

वृद्धा—(नायकस्याङ्गानि स्पृशन्ती गरुडमुद्दिश्य) हा नृशंस ! कथमिदानींत्वयैतदाभरणानामपि कृतशोभमेवैतदवस्थं पुत्रकस्य मे शरीरं कृतम्। (V. 97)

नायिका—(निःश्वस्यात्मगतं) भगवन् कुसुमायुध ! येन त्वं रूपशोभया निर्जितोऽसि......(II, 9.)

चेटी—(नायकं निरूप्यापवार्य) एतयानन्यसदृशयाकृत्यैष......(I. 49.)

तापसः—(उभौ विलोक्य) चिरात्खलु युक्तकारी विधिः स्याद्यदि युगलमेतदन्योन्यानुरूपं घटयेत्। (I. 59.)

He possessed all the distinguishing bodily marks of an emperor, as remarked in the same words by his father and by the *tapasa.*

उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवोः
चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते।
चक्राङ्कं च यथा पदद्वय मिदं......(I. 59; V. 126.)

2. **His learning.**—He was proficient in the fine arts. He possessed a good knowledge of music and appreciated the proficiency of the heroine in the art, like an expert.

स्थानप्राप्त्या दधानं प्रकटितगमकं मन्द्रतारव्यवस्था
निर्ह्रादिन्या विपञ्च्या मिलितमलिरुतेनेव तन्त्रीस्वनेन। (I. 25.-)

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः।

गोपुच्छप्रमुखाः क्रमेण यतयस्तिस्रोऽपि संपादिता-
स्तत्त्वौघानुगताश्च वाद्यविधयः सम्यक्त्रयो दर्शिताः ॥ (I. 31)

He was an expert in drawing and drew a picture of the heroine from memory in a few minutes on a marble slab with colouring minerals. The picture was true to life.

विदूषकः—(सकौतुकं निर्वर्ण्य) भो वयस्य ! अप्रत्यक्षेऽप्येवं नाम रूपं लिख्यते ।
अहो आश्चर्यम् । (II. 53.)

चेटी—......ईदृशमस्याः सादृश्यं येन न ज्ञायते किं तावन्मणिशिलायां भर्तृ-
दारिकायाः प्रतिबिम्बं संक्रान्तं अथवा त्वमालिखितेति । (II. 96.)

3. **His courage.**—He was brave. His courage did not leave him even when he was being eaten by Garuda bit by bit, inflicting upon him slow torture. When Garuda was struck by his fortitude and stopped eating, he bravely said :

शिरामुखैः स्यन्दत एव रक्त-
मद्यापि देहे मम मांसमस्ति ।
तृप्तिं न पश्यामि च ते महात्मन्
किं भक्षणात्त्वं विरतो गरुत्मन् ॥ (V. 55.)

Garuda aptly replied :

आवर्जितं मया चञ्च्वा हृदयात्तव शोणितम् ।
धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥ (V. 56.)

The hero did not give out his name for fear that Gruda might desist from eating him :

नायकः—एवं क्षुधाकुलो भवान्न श्रवणयोग्यः । तत्कुरुष्व तावत्
प्रथमं मम मांसशोणितेन तृप्तिम् । (V. 57.)

4. **His aversion to worldly pleasures:**—He did not make himself a slave to the pleasures of youth ; but he did not discard them so long as they were not inconsistent with his higher duty.

रागस्यास्पदमित्यवैमि न हि मे ध्वंसीति न प्रत्ययः
कृत्याकृत्यविचारणासु विमुखं को वा न वेत्ति क्षितौ ।
एवं निन्द्यमपीदमिन्द्रियवशं प्रीत्यै भवेद्यौवनं
भक्त्या याति यदीत्थमेव पितरौ शुश्रूषमाणस्य मे ॥ (I. 7.)

5. **His kindness and generosity:**—He had a kind and generous disposition. He gave away the *Kalpa* tree to the poor, although his family had possessed it for many generations. He did everything in his power to make his subjects happy and good. He raised his relatives to his own status.

न्याय्ये वर्त्मनि योजिताः प्रकृतयः सन्तः सुसंस्थापिता
नीतो बन्धुजनस्तथात्मसमतां राज्ये च रक्षा कृता ।
दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने (I. 11.)

He would have given away his kingdom to others, but did not do so for the sake of his father.

नायकः—......यच्च स्वयं न दीयते तत्तातानुरोधात् । (I. 15.)

He was sorry when there was no suppliant seeking for help.

नायकः—...दोषोऽयमेको वने
दुष्प्रापार्थिनि यत्परार्थघटनावन्ध्यैर्वृथा स्थीयते ॥ (IV. 7.)

6. **His pity** :—He was full of pity. He was deeply affected when he heard that the snakes were being devoured by Garuda in such large numbers and that Vasuki had agreed to the death of one snake per day.

नायकः—(सोद्वेगं) कष्टमतिदुष्करं कर्म करोत्यसौ । (IV. 15.)
नायकः— कष्टं किलैवं रक्षिता नागराजेन पन्नगाः । (IV. 21.)
नायकः—......कथमपर्यवसानेयं विपत्तिर्नागानामापतिता । (IV. 23.)

He was very much moved by the love of Sankhachuda's mother towards her son.

नायकः—(सबाष्पं) अहो पुत्रवात्सल्यम् ।

अस्या विलोक्य मन्ये पुत्रस्नेहेन विक्लवत्वमिदम् ।
अकरुणहृदयः करुणां करिष्यति भुजङ्गशत्रुरपि ॥ (IV. 60.)

He asked Sankhachuda to go home and console her.

नायकः—(शङ्खचूडं पश्यन्) शङ्खचूड ! सत्वरं गच्छ । शोकाकुलां जननीं पश्य (V. 106.)

7. **His devotion to his parents.**—His devotion to his father was great and he even abandoned his kingdom for the sake of service to his father. He preferred this service to the pleasures of royalty.

तिष्ठन् भाति पितुः पुरो भुवि यथा सिंहासने किं तथा
यत्संवाहयतः सुखं तु चरणौ तातस्य किं राजके ।
किं भुक्ते भुवनत्रये धृतिरसौ भुक्तोज्झिते या गुरो-
रायासः खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद्गुणः ॥ (I. 9.)

जीमूतकेतुः—हा वत्स गुरुजनशुश्रूषाभिज्ञ !

चूडामणिं चरणयोर्मम पातयता त्वया ।
लोकान्तरगतेनापि नोज्झितो विनयक्रमः ॥ (V. 42.)

वृद्धा—हा पुत्र जीमूतवाहन ! यस्मै ते गुरुजनशुश्रूषां वर्जयित्वान्यत्सुखं न रोचते स कथमिवेदानीं पितरमुज्झित्वा स्वर्गसुखमनुभवितुं गतो-ऽसि । (V. 43.)

Even when going to be married to Malayavati, he did not forget his duty to his father but went to bow to him first and obtain his benediction.

नायकः—...तदागच्छ । आवामपि तातं नमस्कृत्य स्नानभूमिमेव गच्छावः । (II. 106.)

He advised Garuda, only after taking the permission of his father.

नायकः—अनुजानातु मां तातः यावदस्य पापस्य प्रतिपक्षमुपदिशामि । (V. 100.)

And when he died, he did not forget to pay his final respects to his parents before leaving this world.

नायकः—(किंचिदुन्मीलिताक्षः पितरौ पश्यन्) तात अम्ब अयं मे पश्चिमः प्रणामः। (V. 115.)

8. **His love.**—But he was not a woman-hating ascetic; he fell in love with the heroine at first sight and praised her beauty. The Vidushaka, clever in such affairs, observed it at once.

नायकः—(सस्पृहमवलोकयन्)......एतत्पुनरहं जानामि।

स्वर्गस्त्री यदि तत्कृतार्थमभवच्चक्षुःसहस्रं हरेः
नागी चेन्न रसातलं शशभृता शून्यं मुखेऽस्याः सति।
जातिर्नः सकलान्यजातिजयिनी विद्याधरी चेदियं
स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः॥ (I. 38.)

His love for Malayavati was sincere, like her love for him; and his heart could not entertain the idea of marriage with another. So he refused the offer of Mitravasu, thinking that it referred to some other maiden.

विदूषकः—(अपवार्य) भो जानामि। न तां वर्जयित्वान्यस्मिंश्चित्तं तेऽभिरमते। (II. 71.)

नायकः—मित्रावसो क इव नेच्छति भवद्भिः सह श्लाघ्यमीदृशं सम्बन्धम्। किन्तु न शक्यते चित्तमन्यतः प्रवृत्तमन्यतः प्रवर्तयितुम्। अतो नाहमेनां प्रतिग्रहीतुमुत्सहे। (II. 73.)

He did not like to wound the feelings of others. Hence his reply was politely worded.

As usual with love-sick heroes, he had to pass through a good deal of suffering, but that did not make him forget his duties. He almost lost his natural fortitude in his suffering, but did not neglect his service to his parents. He served them as before, but only finished his duty a little earlier.

विदूषकः—भो वयस्य कुत्र खलु गतं ते तद्धीरत्वम्। (II. 26.)
विदूषकः—......भो वयस्य कस्मात्पुनरद्य त्वं लब्ध्वेव गुरुजनं शुश्रूषयित्वेहागतः। (II. 28.)

9. **His spirit of self-sacrifice.**—This trait in his character was most clearly manifested in this drama. It has been brought out in contrast with three other types of character in three different scences—first (I. 7-15) a pure sensualist, the *summun bonum* of whose existence was eating and other physical enjoyment, next (III. 69-78) a prince who was fond of dignity and power: and lastly (IV. 29—78) a subject, who wished his name to be handed down as a model of obedience and loyalty to his king, and as one who had saved the life of a nation even for a day. The hero surpassed all the three; he cared neither for the pleasures of this world nor for dignity and power; but wanted to render help simply for its own sake.

शङ्खचूडः—हा निष्कारणपरोपकारव्रत। (V. 119.)

He was always seeking opportunities of doing good to others even at the cost of his life.

नायकः—......(आत्मगतं) अपि नाम शक्नोम्यहं स्वशरीरदानादेकस्यापि फणभृतः प्राणरक्षां कर्तुम्। (IV. 23.)

He considered his body useless if he could not help a man in distress.

नायकः—(सकरुणं) आर्तं कण्ठगतप्राणं परित्यक्तं स्वबान्धवैः।
त्राये नैनं यदि ततः कः शरीरेण मे गुणः॥ (IV. 55.)

He felt blissfully happy when he was carried off by Garuda, but was sorry when Sankhachuda's disclosure prevented the completion of the repast.

नायकः—(आत्मगतं) दिष्ट्या कृतार्थोऽस्मि । (IV. 86.)
नायकः—(शङ्खचूडं पश्यन्नात्मगतं)कथं विफलीकृतो मे मनोरथः शङ्खचूडेनागच्छता । (V. 59.)

He was so fond of self-sacrifice that everything conducive to it was pleasing to him, although in reality it was terribly painful. He considered the touch of the stone of slaughter as more pleasing than the touch of Malayavati or of his mother.

नायकः—न तथा सुखयति मन्ये मलयवती मलयचन्दनरसार्द्रा ।
अभिवाञ्छितार्थसिद्ध्यै वध्यशिलेयं यथाश्लिष्टा ॥

अथवा किं मलयवत्या ।

शयितेन मातुरङ्के विस्रब्धं शैशवे न यत्प्रासम् ।
लब्धं सुखं मयास्या वध्यशिलायास्तदुत्सङ्गे (IV. 82.)

His love for Malayavati, his devotion to his parents and his pity were all subservient to his spirit of self-sacrifice. They were all set aside, when an opportunity for self-sacrifice offered itself. He did not stop for a moment to consider that his parents and his wife might not survive him a minute.

आत्मीयः पर इत्ययं खलु कुतः सत्यं कृपायां क्रमः
किं रक्ष्या बहवः किमेक इति ते जाता न चिन्ता कथम् ।
तार्क्ष्यात्त्रातुमहिं स्वजीवितपरित्यागं त्वया कुर्वता
येनात्मा पितरौ वधूरिति हतं निःशेषमेतत्कुलम् ॥ (V. 70.)

He thought that his marriage with Malayavati had become fruitful, when he got the pair of red cloth as a present.

नायकः—...सफलीभूतो मे मलयवत्या पाणिग्रहः । (IV. 80.)

He would even prefer rebirth to salvation, if only he could have opportunities of helping others in every one of his future births.

नायकः—(सपरितोषं) संरक्षता पन्नगमद्य पुण्यं मयार्जितं यत्स्वशरीरदानात् ।
भवे भवे तेन ममैव भूयात्परोपकाराय शरीरलाभः ॥ (IV. 84.)

That was his last desire. He proved himself superior to the greatest benefactors of old days.

शङ्खचूडः—(सविषादं) अहो जगद्विपरीतमस्य महासत्वस्य चेतः । कुतः

विश्वामित्रः श्वमांसं श्वपच इव पुराभक्षयद्यन्निमित्तं
नाडीजङ्घो निजघ्ने कृततदुपकृतिर्यत्कृते गौतमेन ।
पुत्रोऽयं कश्यपस्य प्रतिदिनमुरगानत्ति तार्क्ष्यो यदर्थं
प्राणांस्तानेष साधुस्तृणमिव कृपया यः परार्थे जहाति ॥ (IV. 69.)

But when his parents appeared before him, his sense of duty to them sprang up in his mind and he asked Sankhachuda to cover his body, lest they should be distressed at his condition and give up their lives; and to bring his hands together so that he might salute them: but this was only when the sacrifice was over.

नायकः—(ससंभ्रमं) शङ्खचूड समुपविश्योत्तरीयेणाच्छादितशरीरं कृत्वा धारय माम् । अन्यथा कदाचिदीदृगवस्थं मामालोक्य पितरौ सहसा जीवितं जह्याताम् । (V. 69.)

नायकः—(अञ्जलिं कर्तुमिच्छन्) शङ्खचूड समानय मे हस्तौ । (V. 113.)
नायकः—......तात अम्ब अयं मे पश्चिमः प्रणामः । (V. 115.)

When Garuda requested him for advice, he asked him to wait till he had rendered his obeisance to his parents.
नायकः—प्रतिपालय क्षणमेकम् । पितरौ मे प्राप्तौ यावदेतौ प्रणमामि । (V. 76.)
He took his father's permission before giving his advice.
जीमूतकेतुः—वत्स एवं क्रियताम् । (V. 101.)

The hero's character is very well summed up in the following estimate of his father:—

निराधारं धैर्यं कमिव शरणं यातु विनयः
क्षमः क्षान्तिं वोढुं क इह विरता दानपरता ।

हतं सत्यं व्रजतु च कृपा क्वाद्य कृपणा
जगज्जातं शून्यं त्वयि तनय लोकान्तरगते ॥ (V. 117.)

as well as in that of Mitravasu :—

यद्विद्याधरराजवंशतिलकः प्राज्ञः सतां संमतो
रूपेणाप्रतिमः पराक्रमधनो विद्वान्विनीतो युवा ।
यश्चासूनपि संत्यजेत्करुणया सत्त्वार्थमभ्युद्यतः । (II. 57.)

2. SANKHACHUDA

Sankhachuda is the most admirable character in the drama next to the hero. He suffers only when compared with the hero. As the hero is a Bodhisattva, there is no wonder that he is prepared to give up his life for another, but that Sankhachuda, a *Naga*, should offer his life voluntarily, even when he had an opportunity to save it, is simply admirable.

बहुजन्मसिद्धमेतच्चित्रं जीमूतवाहनस्य कियत् ।
श्लाघ्यः स शङ्खचूडो मरणोत्तीर्णोऽपि यो रिपवे ॥
अन्यप्रदत्तात्मानं प्राप्य सुदूरं गताय तार्क्ष्याय ।
पश्चाद्धावन् गत्वा स्वं देह मुपानयत्प्रसभम् ॥

(*Kathasaritsagara* XC. 205—206.)

1. Being a *Naga*, he possessed two tongues and three hoods and wore a slough over his body; but in his human form, he was handsome in appearance, and possessed a tender body, as he had been brought up in the nether-world never lighted by the rays of the sun.

आस्तां स्वस्तिकलक्ष्म वक्षसि तनौ नालोक्यते कञ्चुको
जिह्वे जल्पत एव मे न गणिते नाम त्वया द्वे अपि ।
तिस्रस्तीव्रविषाग्निधूमपटलव्याजिह्मरत्नत्विषो
नैता दुःसहशोकफूत्कृतमरुत्स्फीताः फणाः पश्यसि ॥ (V. 61.)

वृद्धा—......क्व ते पुनरीदृशं पूर्णिमाचन्द्रसदृशं मुखं प्रेक्षिष्ये । (IV. 51.)

वृद्धा—(चिरं निर्वर्ण्य पुत्रस्याङ्गानि स्पृशन्ती) हा पुत्रक ! कथमेतत्तेऽदृष्टसूर्यकिरणं सुकुमारं शरीरं निर्घृणहृदयो गरुड आहारयिष्यति। (IV. 33.)

2. He was a typical citizen. He respected the King's orders above all and set private affairs aside, although he had to give up his life in doing so.

शङ्खचूडः—(शिरस्यञ्जलिं कृत्वा सादरं) किमाज्ञापयति स्वामी। (IV. 43.)

शङ्खचूडः—(सादरं) उपनय (इति गृहीत्वा) गृहीतः शिरसि स्वाम्यादेशः। (IV. 47.)

3. He loved his mother very dearly and was afraid that she would die for him. He was agitated at her distress.

शङ्खचूडः—अम्ब किमेवमतिविक्लवतया सुतरां नः पीडयसि। (IV. 32.)

शङ्खचूडः—(दुःखातिशयान्मातुर्हृदयस्फोटं शङ्कमानो मातरं प्रति)..........
(स्वहस्तेन मातुरश्रूणि मार्जयन्) अम्ब किमिति वैक्लव्यं ते । मातः समाश्वसिहि समाश्वसिहि। (IV. 53.)

He could not die without consoling her and requested the hero to take care of her after his death.

शङ्खचूडः—......अथानुकम्पनीया वयं तदियमस्मद्विपत्तिविक्लवाम्बा यथा न परित्यजति जीवितं तथाभ्युपायश्चिन्त्यताम्। (IV. 71.)

His mother was so dear to him that he desired to be born as her son in his future births, so that he might love and be loved by her. The hero's aspirations were nobler.

शङ्खचूडः—......(मातुरग्रतो जानुभ्यां स्थित्वा शिरोनिहिताञ्जलिः।)

अम्ब त्वमपि निवर्तस्वेदानीम्।
समुत्पत्स्यामहे मातर्यस्यां यस्यां गतौ वयम्।
तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव नः॥ (IV. 75.)

Sankhachuda's mind was not so absorbed with the desire of self-sacrifice as to exclude every other feeling from it. But the hero had no other thought in his mind.

4. Sankhachuda too did not care for his body and, like the hero, he knew that death was a natural sequence to birth.

शङ्खचूडः—अम्ब अलं परिदेवितेन । पश्य—

क्रोडीकरोति प्रथमं यदा जातमनित्यता ।
धात्रीव जननी पश्चात्तदा शोकस्य कः क्रमः ॥ (IV. 34)

He too was bold, and rose to the occasion when he saw Garuda devouring the hero, and bared his own breast to the King of Birds.

शङ्खचूडः—(ससंभ्रममुपसृत्य) तार्क्ष्य तार्क्ष्य ! न खलु न खलु साहसमनुष्ठेयम् । नायं नागः । परित्यजैनम् । मां भक्षय । अहं तवाहारार्थं वासुकिना प्रेषितः (इत्युरो ददाति) (V. 58.)

But his self-sacrifice was inspired by his love of glory. He was sorry because he had to suffer the humiliation of being saved by another, and thus bringing dishonour to his family. He accused the hero of having robbed him of his glory.

शङ्खचूडः—...(नायकमुद्दिश्य)......तदलमनेन निर्बन्धेन । पश्य—

जायन्ते च म्रियन्ते च मादृशाः क्षुद्रजन्तवः ।
परार्थं बद्धकक्षाणां त्वादृशामुद्भवः कुतः ॥ (IV. 69.)

शङ्खचूडः—...(आत्मानमुद्दिश्य) हा हतोऽस्मि मन्दभाग्यः । हा शङ्खचूडहतक ! किं त्वया कृतम् ।

नाहित्राणात्कीर्तिरेकाहमाप्ता
नापि श्लाघ्या स्वामिनोऽनुष्ठिताज्ञा ।

दत्वाऽऽत्मानं रक्षितोऽन्येन शोच्यो
हा धिक्कष्टं तेन वा वञ्चितोऽस्मि ॥

तन्नाहमेवं विधः क्षणमपि जीवन्नुपहास्यमात्मानं करोमि । (V. 23.)

His admiration for the hero was so great that he refused to go home and was determined to die if the latter did not survive.

शङ्खचूडः—अम्ब सत्यमेवैतत् यदि कुमारः स्वस्थो भविष्यति । (V. 108.)

शङ्खचूडः—...तदवश्यमेव भवन्तमन्वेति शङ्खचूडः । (V. 119.)

शङ्खचूडः—(सास्रं)यदाज्ञापयन्ति गुरवः । नन्वग्रग एवाहं युष्माकम् ।
(V. 125.)

The character of Sankhachuda appears more admirable in the original than in the drama. Perhaps the dramatist degraded his character only to glorify that of the hero still more.

3. THE VIDUSHAKA (Atreya.)

1. The Vidushaka is always represented as ugly and deformed and Atreya was no exception ; he himself said that he was very often compared to a monkey by his friend, the hero. He also carried a crooked stick in his hand.

विटः—(विदूषकं निरूप्य सरोषमुत्थाय च) अरे कपिलमर्कटक !
त्वमपि मां शेखरकं प्रतारयसि । (III. 16.)

विटः—क क कपिलमर्कटक पलायसे ? (III. 20.)

विदूषकः—(सहर्षं) भवति जीवितोऽस्मि । तत्करोतु भवती प्रसादं येनैव मां पुनरपि न भणति यथा त्वमीदृशस्तादृशः कपिलमर्कटाकार इति ।
(III. 57.)

विदूषकः—(हस्तेन मुखं प्रमृज्य हस्तं दृष्ट्वा सरोषं दण्डकाष्ठमुद्यम्य) (III. 62.)

He is always represented asa Brahman, though only in name. He is ignorant of learning, and tries, though unsuccessfully, to hide his ignorance.

विदूषकः—भवति अनेन सीधुगन्धेन पिनद्धानि मे वेदाक्षराणि। (III. 36.)

विदूषकः—भो मित्र बिभेति खल्वेषा। अहं पूर्वपठितविद्याबलेन साम्प्रतमेनां मुहूर्तं धारयामि। (I. 54.)

2. His short-sighted stupidity is truly laughable; when the bees swarm round him, he tries to veil himself like a woman; and this lands him in another hole.

विदूषकः—...तत्किमिदानीमत्र करिष्यामि। अथवा एतेनैव मलयवत्याः सकाशाल्लब्धेन रक्तांशुकयुगलेन स्त्रीवेषं विधायोत्तरीयकृतावगुण्ठनो गमिष्यामि। (III. 5.)

He was so stupid as to think that Sekharaka, the Vita, became sober in few minutes.

विदूषकः—(स्वगतं) दिष्ट्यापगत इवास्य मदावेगः। (III. 64.)

Sometimes, he intentionally put on the mask of stupidity for the diversion of his friend whom he loved dearly. He allowed his face to be blackened by the Cheti by means of the juice of Tamala leaves.

चेटी—(स्वगतं) यावदेष निमीलिताक्षस्तिष्ठति तावन्नीलरसानुकारिणा तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि। (III. 58.)

3. He was vain of his Brahmanic birth and of the companionship of the king; but sometimes demeaned himself, as when he got ready to fall at the feet of the Cheti, when he saw no other way of escape.

विदूषकः—(सरोषं सकम्पं च) भो गन्धर्वराजमित्रं ब्राह्मणो भूत्वा दास्याः पुत्र्याः पादयोः पतिष्यामि। (III. 23.)

विदूषकः—...अथवा किं मम भवत्या सह विवादेन। एष ते ब्राह्मणः पादयोः पतति। (III, 36.)

4. He could lie without a scruple whenever there was a necessity for it.

विदूषकः—भो वयस्य लब्ध्वेवागतोऽस्मि। किं पुनर्विवाहमङ्गलमहोत्सवमिलितसिद्धविद्याधरापानकदर्शनकौतूहलेन परिभ्रमन्नेतावतीं वेलां विलम्बितोऽस्मि। (III. 50.)

5. He was a glutton; and reverted to the subject of eating whenever there was the least occasion for it.

विदूषकः—...तदिदानीं मध्याह्नसूर्यसन्तापद्विगुणित इव मे जठराग्निर्धमधमायते। तदेहि निष्क्रमावः येन ब्राह्मणोऽतिथिर्भूत्वा मुनिजनसकाशाल्लब्धैः कन्दमूलफलैरपि प्राणधारणं करिष्ये। (I. 66.)

6. He was always drowsy and indulged himself in sleep whenever he could snatch a moment's leisure.

चेटी—आर्य त्वं मया विवाहजागरणे निद्रायमाणो निमीलिताक्षः शोभनो दृष्टः। (III. 58.)

7. He loved his friend and was always faithful to him. But his mind could not think of any pleasure for his friend, higher than that of royalty.

विदूषकः—...इदानीमपि तावद्गुरुचरणशुश्रूषानिर्बन्धाद्विसृज्य इच्छाभोगरमणीयं राज्यसुखमनुभूयताम्। (I. 8.)

But when he found that his friend did not value mundane pleasures, he cunningly inserts the bait of kingly duty. He said that his kingdom would be occupied by his enemies and he would lose it.

विदूषकः—भो वयस्य अत्यन्तसाहसिको मतङ्गहतकस्ते प्रतिपक्षः। तस्मिंश्च समासन्नस्थिते प्रधानामात्यसमधिष्ठितमपि त्वया विना राज्यं सुस्थितमिति न मे प्रतिभाति। (I. 12.)

His actions and speeches were always directed towards giving pleasure to his friend. When he observed that his friend was curious to see the heroine, he dragged him, though unwilling, into the temple; and made the heroine stay there as long as he could, so that his friend might see her as long as possible.

विदूषकः—भो वयस्य अवसरः खल्वावयोर्देवीदर्शनस्य । तदेह्युपसर्पावः ।

नायकः—न तावत्प्रविशामि । (विदूषकोऽनिच्छन्तमपि नायकं बलादाकर्षति । उभौ देवालयं प्रविशतः ।) (I. 45. 46.)

विदूषकः—...अहं पूर्वपठितविद्याबलेन साम्प्रतमेनां मुहूर्तं धारयामि । (I. 51.)

Again when he found that his friend's mind was too full of thoughts of the heroine and did not find pleasure in other topics, he did not want to trouble him with them, but himself spoke in the same strain.

विदूषकः—(आत्मगतं) अभिरमत एष एतया कथया । तद्भवतु एतामेव वादयिष्यामि । (II. 46.)

He loved his friend so much that he would do the most humiliating thing for his pleasure. He allowed his face to be blackened and left his presence so that the hero might enjoy the company of the heroine undisturbed.

विदूषकः—...(नायकं निर्दिश्य) भो युवयोः पुरत एवाहं दास्याःपुत्र्या खलीकृतः । तत्किं ममेह स्थितेन । अन्यतो गमिष्यामि तावत् । (निष्क्रामति) (III. 62.)

4. MITRAVASU.

We see very little of Mitravasu and from what we see of him, we infer that he is a hasty, matter-of-fact gentleman, with a high sense of his honour and dignity.

I. When he met the hero for the first time, he opened the conversation abruptly with the offer of his sister to him without any preface; and naturally, not knowing who she was, the hero declined the offer, at which his honour was touched.

मित्रावसुः—(प्रकाशं) एवं निवेदितात्मनोऽस्मान्प्रत्याचक्षाणः कुमार एव बहुतरं जानाति । (II. 76.)

His high sense of honour is exhibited in another instance; when the hero's kingdom was occupied by Matanga, he felt he should have killed the usurper first, and then informed the hero of the incident, like a true warrior.

अनिहत्य तं सपत्नं कथमिव जीमूतवाहनस्याहम् ।
कथयिष्यामि हृतं तव राज्यं रिपुणेति निर्लज्जः ॥ (III. 69.)

He was eager for revenge; but could not start the campaign without permission from the hero.

मित्रावसुः—...अनिवेद्य च न युक्तं गन्तुमिति निवेद्य गच्छामि । (III. 69.)

मित्रावसुः—अतस्तदुच्छित्तये आज्ञां दातुमर्हति कुमारः । (III. 75.)

2. He was a great warrior and was competent to kill Matanga single-handed and without the help of an army.

मित्रावसुः—...अथवा किं बलौघैः ।

एकाकिनापि हि मया रभसावकृष्ट-
निस्त्रिंशदीधितिसटाभरभासुरेण ।
अद्रेर्निपत्य हरिणेव मतङ्गजेन्द्र-
माजौ मतङ्गहतकं हतमेव विद्धि ॥ (III. 75.)

नायकः—...मित्रावसो कियदेतत् । बहुतरमपि बाहुशालिनि त्वयि संभाव्यते । (III. 76.)

A person of this nature could not but treat with contempt the resignation of the hero.

मित्रावसुः—(सामर्षं सहासं च) कथं नानुकम्प्यत ईदृशोऽसावस्माकमुपकारी कृतज्ञश्च । (III. 77.)

3. He loved his sister and father very dearly : and he had worldly-wisdom too.

मित्रावसुः—...अहं तु स्नेहपराधीनतयान्यदेव किमप्यवस्थान्तरमनुभवामि । (यतः)

यद्विद्याधरराजवंशतिलकः प्राज्ञः सतां संमतो
रूपेणाप्रतिमः पराक्रमधनः विद्वान्विनीतो युवा ।
यश्चासूनपि सन्त्यजेत्करुणया सत्त्वार्थमभ्युद्यतः
तेनास्मै ददतः स्वसारमतुलां तुष्टिर्विषादश्च मे ॥ (II. 57.)

And later, he was anxious that his sister's husband should not expose himself to danger.

मित्रावसुः—कुमारेणापि बहुप्रत्यवायेऽस्मिन्प्रदेशे कुतूहलिना न चिरं स्थातव्यम् । (IV. 27.)

5. GARUDA.

Like Sankachuda's, Garuda's character has been made less noble and more savage in the drama than in the original, perhaps for the same reason.

I. He was terribly strong, and equally merciless ; he was thus feared and respected even by the Immortals.

नायकः—...(दिशोऽवलोक्य) यथा चायं चलितमलयाचलशिलाचयः प्रचण्डो नभस्वांस्तथा तर्कयाम्यासन्नीभूतः पक्षिराज इति ।

तुल्याः संवर्तकाभ्रैः पिदधति गगनं पङ्क्तयः पक्षतीनां
तीरे वेगानिलोऽम्भः क्षिपति भुव इव प्लावनायाम्बुराशेः ।
कुर्वन्कल्पान्तशङ्कां सपदि च सभयं वीक्षितो दिग्द्विपेन्द्रै-
र्देहोद्योतैर्दशाशाः कपिशयति मुहुर्द्वादशादित्यदीप्तिः ॥ (IV. 82).

गरुडः—दृष्ट्वा बिम्बं हिमांशोर्भयकृतवलयां संस्मरन् शेषमूर्तिं
सानन्दं स्यन्दनाश्वत्रसनविचलिते पूष्णि दृष्टोऽग्रजेन ।
एष प्रान्तापसर्पज्जलधरपटलैरायतीभूतपक्षः
प्राप्तो वेलामहीध्रं मलयमहमहिग्रासगृध्नुः क्षणेन ॥ (IV. 83.)

गरुडः—(नायकं निर्वर्ण्य)

अस्मिन्वध्यशिलातले निपतितं शेषानहीन् रक्षितुं
निर्भिद्याशनिदण्डचण्डतरया चञ्च्वाधुना वक्षसि ।
भोक्तुं भोगिनमुद्धरामि तरसा रक्ताम्बरप्रावृतं
दिग्धं मद्भयदीर्यमाणहृदयप्रस्यन्दिनेवासृजा ॥ (IV. 85)

When there was a shower of celestial flowers and a beating of celestial drums acclaiming the self-sacrifice of the hero, he proudly thinks that his own strength and speed have been the cause.

गरुडः—(विहस्य)

आं ज्ञातं सोऽपि मन्ये मम जवमरुता कम्पितः पारिजातो
मन्द्रं संवर्तकाभ्रैरिदमपि रणितं जातसंहारशङ्कैः ॥ (IV. 85.)

2. Even such a terrible and savage creature was struck with astonishment at the bravery and fortitude of the hero, and confessed that his prey was braver than himself.

गरुडः—(आत्मगतं) जन्मनः प्रभृति भुजङ्गपतीनश्नता नेदृशमाश्चर्यं मया दृष्टपूर्वम् । यदयं महासत्त्वो न केवलं नव्यथते प्रत्युत प्रहृष्ट इव किमपि दृश्यते । तथा हि ।

ग्लानिर्नाधिकपीयमानरुधिरस्याप्यस्ति धैर्योदधे-
र्मांसोत्कर्तनजा रुजोऽपि वहतः प्रीत्या प्रसन्नं मुखम् ।
गात्रं यन्नविलुप्तमेष पुलकस्तत्र स्फुटो लक्ष्यते
दृष्टिर्मय्युपकारिणीव निपतत्यस्यापकारिण्यपि ॥
तत्कुतूहलमेव मे जनितमस्यानया धैर्यवृत्त्या । (V. 54.)

गरुडः—(स्वगतं) आश्चर्यमाश्चर्यम् । कथमयमस्यामप्यवस्थायामूर्जितमेवाभिधत्ते । (प्रकाशं) अहो महासत्त्व ।

आवर्जितं मया चञ्च्वा हृदयात्तव शोणितम् ।
धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥ (V. 56.)

3. He repented when he realised that, by mistake, he had almost killed Jimutavahana. He considered his sin to be beyond remedy. He determined to put an end to his life.

गरुडः—(स्वगतं) अये अयमसौ विद्याधरकुमारो जीमूतवाहनः । ......सर्वथा महत्यंहःपङ्के निमग्नोऽस्मि । (V. 64.)

गरुडः—...तन्महदकृत्यमेतन्मया कृतम् । किं बहुना । बोधिसत्त्व एवायं मया व्यापादितः । तदस्य महापातकस्याग्निप्रवेशादृते नान्यत्प्रायश्चित्तं पश्यामि । (V. 67.)

He was humbled and was ashamed to show his face to the parents of the hero and determined to fall into the submarine fire: but he was prevented by the hero.

गरुडः—...तत्सुव्यक्तमयमस्य पिता । तत्कृतमेतदीयेनाग्निना । न शक्नोम्यस्य पुत्रघातलज्जया मुखं दर्शयितुम् । (V. 73.)

He fell on his knees before the hero and humbly allowed himself to be advised by the hero, and vowed to act according to it.

गरुडः—(जानुभ्यां स्थित्वा शिरसि निहिताञ्जलिः) आज्ञापयतु भवान् । (V. 103.)
गरुडः—यदाज्ञापयति भवान् ।

अज्ञाननिद्रया सुप्तो भवता प्रतिबोधितः ।
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥ (V. 105.)

He gave up eating serpents and promised to do penance for his past conduct. He even revived the dead serpents by a shower of ambrosia.

गरुडः—(सहर्षमात्मगतं) अये अमृतसंकीर्तनात्साधु स्मारितम्। मन्ये परिमृष्टमयशः। तद्यावत् त्रिदशपतिमभ्यर्थ्य तद्विसृष्टेनामृतवर्षेण न केवलं जीमूतवाहनं यावदेतानपि पूर्वभक्षितानस्थिशेषानुरगपतीन्प्रत्युज्जीवयामि। (V. 122,)

He was so humbled that he even fanned the hero with his wings and revived him when he swooned.

गरुडः—सर्वमिदं मम नृशंसस्यासमीक्ष्यकारिताया विजृम्भितम्। तदेवं तावत्करोमि। (पक्षाभ्यां वीजयन्) भो महात्मन् समाश्वसिहि समाश्वसिहि (V. 87.)

6. THE HEROINE (MALAYAVATI)

I. The heroine was a charming and simple little maid practising penance to obtain the favour of Gauri. There is no doubt that she was very beautiful, for not only the hero but everybody else in the drama sings the chorus of her praise.

विदूषकः—आश्चर्यमाश्चर्यम् । न केवलं वीणाविज्ञानेनैव कर्णानां सुखं करोति। अनेन वीणाविज्ञानानुरूपेण रूपेणाप्यक्ष्णां सुखमुत्पादयति। (I. 37.)

तापसः—...(उभौ विलोक्य) चिरात्खलु युक्तकारी विधिः स्याद्यदि। युगलमेतदन्योन्यानुरूपं घटयेत्। (I. 59.)

चेटी—...यद्यहं चतुरिका तदा सोऽपि भर्तृदारिकामप्रेक्षमाणो न मुहूर्तमप्यन्यैरभिरंस्यते। (II. 16.)

वृद्धा—(सहर्षं मलयवतीमालिङ्ग्य) अविधवे धीरा भव। न खल्वीदृश्याकृतिरीदृशं वैधव्यदुःखमनुभवति। (V. 28.)

In the opinion of the hero, she was more beautiful than a celestial nymph.

स्वर्गस्त्री यदि तत्कृतार्थमभवच्चक्षुःसहस्रं हरे-
नांगी चेत्र रसातलं शशभृता शून्यं मुखेऽस्याः सति।

जातिर्नः सकलान्यजातिजयिनी विद्याधरी चेदियं

स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः ॥ (I. 38.)

Her perfect form and the beauty of her limbs made ornaments redundant.

खेदाय स्तनभार एव किमु ते मध्यस्य हारोऽपर-

स्ताम्यत्यूरुयुगं नितम्बभरतः काञ्च्यानया किं पुनः ।

शक्तिः पादयुगस्य नोरुयुगलं वोढुं कुतो नूपुरौ

स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥ (III. 45.)

Her face was more beautiful than the moon; than the Nandana garden; than the lotus.

एतन्मुखं प्रियायाः शशिनं क्षिप्त्वा कपोलयोः कान्त्या ।
तापानुरक्तमधुना कमलं ध्रुवमीहते जेतुम् ॥ (III. 53.)
एतत्ते भ्रूलतोद्भासि पाटलाधरपल्लवम् ।
मुखं नन्दनमुद्यानमतोऽन्यत्केवलं वनम् ॥ (III. 54.)

2. She was very modest, and very bashful.

नायिका—(आत्मगतं) कथं लक्षितेवाहमेतया । तथापि पृच्छामि । (II. 11.)

नायिका—(चतुरिकाया अलकं स्पृशन्ती) हञ्जे चतुरिका खलु त्वम् । किं तेऽपरं प्रच्छाद्यते । तत्कथयिष्यामि । (II. 15.)

She was too shy to stay in the presence of Jimutavahana, although she loved him; but was sorry later that she could not see him to her heart's content.

नायिका—(अपवार्य) हञ्जे अतिसाध्वसेन न शक्नोम्येतस्य संमुखं स्थातुम् । (नायकं सलज्जं तिर्यक्पश्यन्ती किञ्चित्परावृत्तमुखी तिष्ठति.) (I. 51.)

नायिका—(निःश्वस्यात्मगतम्) अयि हृदय तथा नाम तस्मिन् जने लज्जया मां पराङ्मुखीकृत्य इदानीमात्मना तत्रैव गतोऽसीति अहो त आत्मंभरित्वम् । (II. 5.)

When she was in the company of the hero and his friend, she was afraid that some ascetic might see her and consider her conduct indecorous.

नायिका—(चेटिकामुद्दिश्य) अयि परिहासशीले मैवं कुरु। यदि कदापि कोऽपि तापसः प्रेक्षते ततो मामविनीतेति संभावयति। (I. 58.)

She was ashamed to appear before men in a love-sick condition.

नायिका—(ससंभ्रममात्मानं पश्यन्ती) हञ्जे मेदृशमाकारं प्रेक्ष्य कोऽपि मे हृदयं तुलयिष्यति। तदुत्तिष्ठ। अनेन रक्ताशोकपादपेनान्तरिते प्रेक्षावहे क एष इति। (II. 32.)

3. She was jealous of a rival and when she suspected that Jimutavahana's heart was fixed upon another she attempted to commit suicide.

नायिका—(आत्मगतं सास्रमात्मानं पश्यन्ती) किं ममैतेन दौर्भाग्यकलङ्कमलिनेनात्यन्तदुःखभागिनाद्यापि शरीरेण धारितेन। तदिहैवाशोकपादपेऽनयातिमुक्तलतयोद्बध्यात्मानं व्यापादयिष्यामि। (II. 77.)

But when she was convinced that she had no rival she loved him all the more; and when her marriage was settled shortly afterwards, her joy knew no bounds.

नायिका—(विहस्य) हञ्जे दुर्जनीकृतास्यनेन मां चित्रगतां दर्शयता। (II. 97.)

4. Even after the marriage she was too shy to speak to her husband or even look into his face. But all the same, she was proud of her lover and admired him for his gallantry.

नायिका—(अपवार्य) हञ्जे चतुरिके न केवलं दर्शनीयः प्रियमपि भणितुं जानाति। (III. 41.)

When the Cheti blackened the face of the Vidushaka, she just smiled; and a little later, when being left alone,

the hero expressed his desire to have a kiss, she smiled and turned her face away.

नायकः—(नायिकाया मुखं पश्यन्)

दिनकरकरामृष्टं विभ्रद्द्युतिं परिपाटलां
दशनकिरणैः संसर्पद्भिः स्फुटीकृतकेसरम् ।
अयि मुखमिदं मुग्धे समं कमलेन ते
मधु मधुकरः किं वै तस्मिन्पिबन्न विभाव्यते ॥ (III. 66)

The heroine is thus a charming young girl; but she is a poor specimen of a heroine and she cuts a poor figure in the pathetic scene in which her husband is in danger, where she finds herself completely out of her element. She does not know what to say and simply echoes, sometimes inappropriately, the words of her father-in-law or mother-in-law, and swoons when they swoon although she is the last to revive.

5. When she heard of the death of her husband, her words were pathetically simple.

नायिका—(समाश्वस्य) हा आर्यपुत्र क्वेदानीं मया त्वं प्रेक्षितव्यः । (V. 41.)
नायिका—(पादयोर्निपत्य कृताञ्जलिः) तात देहि मे आर्यपुत्रस्याङ्काभरणचिह्नं चूडारत्नं येनैतद्हृदये कृत्वा ज्वलनप्रवेशेनापनयाम्यात्मनः सन्तापदुःखम् । (V. 45.)

She could not believe her eyes when she saw her husband alive; for she felt she was too unfortunate for such a miracle.

Her grief was sincere though subdued: her ascetic and dutiful nature could not give rise to passionate expression, especially in the presence of revered elders.

नायिका—यत्सत्यमार्यपुत्रं प्रेक्षमाणाया अपि झटित्यप्रियमिति कृत्वा न प्रत्येति मे हृदयम् । (V. 80.)

नायिका—हा आर्यपुत्र अतिदुःखभागिनी खल्वहं येदृशमार्यपुत्रं प्रेक्षमाणाद्यापि जीवितं न परित्यजामि ! (V. 96.)

नायिका—हा आर्यपुत्र मां परित्यज्य गमनं ते न युक्तम् । (V. 112.)

नायिका—हा आर्यपुत्र, कथं मां परित्यज्य गतोऽसि । अयि निर्घृण हृदये वज्र-कठिनदेहे मलयवति प्राणनाथं विना कथमद्यापि जीवसि ! (V.118.)

नायिका—(बद्धाञ्जलिरूर्ध्वं पश्यन्ती) भगवति गौरि त्वयाज्ञप्तं यथा विद्याधर-चक्रवर्ती भर्ता ते भविष्यतीति । तत्कथं मम मन्दभाग्यायाः कृते त्वमलीकवचना संवृत्ता । (V. 127.)

Yes it cannot be gainsaid that the heroine's character falls rather below one's expectations. She is not a वीरपत्नी and the author might safely have omitted her in the last act. She is only a link between the earlier and latter parts of the drama. In the earlier acts, she is passable as a heroine of the *mugdha* type.

7. The Cheti (Chaturika.)

1. Chaturika was, as her name indicated, a clever woman. She scented the cause of the alleged indisposition of the heroine and made fun of her by ambiguously presenting to her the desire of her heart.

चेटी—एष ते हृदयस्थितो वरः (II. 12.)

By her shrewdness she guessed that the hero also would be in a similar love-sick state.

चेटी—...यद्यहं चतुरिका तदा सोऽपि भर्तृदारिकामप्रेक्षमाणो न मुहूर्तमप्यन्यै-रभिरंस्यते । एतदपि मया लक्षितमेव । (II. 16.)

चेटी—(हस्ते गृहीत्वा) भर्तृदारिके मैवं भण । येन त्वं दृष्टा सोऽन्यत्र्रणिष्य-
तीति न हि मे हृदये प्रत्येति । (II. 49.)

When the hero was talking of his beloved to the Vidushaka, she at once inferred that it was the heroine about whom he was talking.

चेटी—भर्तृदारिके यथावामपवारिते एनं प्रेक्षावहे मा नाम त्वमप्येवं दृष्टा ।
(II. 43.)

In his eagerness to depict her as very clever, the author, has made her infer future events even without sufficient grounds for so doing. Thus, she suspected that the heroine would commit suicide not only when there was no sufficient reason :—

चेटी—(कतिचित्पदानि गत्वावलोक्य स्वगतं) अन्यादृशमस्या हृदयं प्रेक्षे ।
न तावदग्रे गमिष्यामि । इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यत
इति । (II. 78.)

but also when there was not the least indication of such an intention in the heroine's mind :—

चेटी—(सविषादमात्मगतं) कथं जीवितनिरपेक्ष इवास्या आलापः । (II. 55.)

2. She was also a practical woman. She dissuaded the heroine from undergoing ths troubles of penance unsuited to a maiden, before an unkind Goddess.

चेटी—भर्तृदारिके ननु भणामि किमेतस्या निष्करुणायाः पुरतो वीणावादितेन ।।
येतावन्तं कालं कन्यकाजनदुष्करैर्नियमोपवासैराराधयन्त्या न ते
प्रसादं दर्शयति । (I. 34.)

चेटी—(सप्रणयं) भर्तृदारिके ननु भणामि किमिदानीमेतस्य अकृताह्लादाया
निष्करुणाया देव्याः पुरतो वादितेन । (इति वीणामाक्षिपति)
(I. 40.)

When the hero entered the temple in which the heroine was singing, she guessed from his appearance that he would espouse her; and seeing that the heroine's eye was fixed on him, she welcomed him and offered him a seat.

चेटी—(नायकं निरूप्यापवार्य) एतयानन्यसदृशयाकृत्यैव स भगवत्या गौर्याः प्रसाद इति तर्कयामि । (I. 49.)

चेटी—(नायकमवलोक्य स्वगतं) अनुरज्यत इवात्रैतस्या दृष्टिः। भवत्वेवं तावद्भणिष्यामि (प्रकाशम्) भर्तृदारिके युक्तं भणति ब्राह्मणः। उचितः खलु तेऽतिथिजनसत्कारः । तत्किमेतस्मिन्महानुभाव एवं प्रतिपत्तिमूढा तिष्ठसि। अथवा तिष्ठ त्वम्। अहमेव यथानुरूपं करिष्यामि। (नायकमुद्दिश्य) स्वागतं महाभागस्य । आसनपरिग्रहेणालंकरोत्विमं प्रदेशमार्यः। (I. 55.)

3. She sincerely loved the heroine. She sympathised with her and consoled her when she was in distress.

चेटी—भर्तृदारिके मा रुदिहि । अथवा कथं न रोदिष्यति। अतिशयमस्या हृदयसन्तापो बाधते। तत्किमिदानीमत्र करिष्यामि । तथावच्चन्दनलतापल्लवरसमस्या हृदये दास्यामि । (II. 20.)

She did not leave the heroine when she suspected she would commit suicide, but watched her from a distance.

चेटी—(कतिचित्पदानि गत्वावलोक्य स्वगतम्) अन्यादृशमस्या हृदयं प्रेक्षे। न तावदग्रे गमिष्यामि । इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यत इति। (II. 78.)

But after all she was a woman and so, when in danger, she cried for help like any other woman.

चेटी—(दृष्ट्वा ससंभ्रममुपसृत्य) परित्रायध्वं परित्रायध्वम् । एषा भर्तृदारिको-
द्बध्यात्मानं व्यापादयति । (II. 80.)

4. In the *tamala* avenue, she made fun of the Vidushaka by smearing his face with the dark juice of the leaves. When he left the scene in feigned anger, she caught the hint and left the place under the pretext of pacifying him.

चेटी—सत्यं खलु कुपितो मे आर्य आत्रेयः । यावदनुगम्य प्रसादयिष्यामि ।
(गन्तुमिच्छति) (III. 63.)

When the heroine asked her not go away, leaving her alone, she humourously remarks:

चेटी—(नायकमुद्दिश्य सस्मितं) एवमेकाकिनी चिरं भव। (इति निष्क्रान्ता)
(III. 65)

But she was on her guard and intimated to the hero and heroine the arrival of Mitravasu.

चेटी—(प्रविश्य पटाक्षेपेण सहसोपसृत्य) एष खल्वार्यमित्रावसुः कार्येण केनापि
कुमारकं प्रेक्षितुमागतः (III. 67.)

8. 9. The Parents Of The Hero.

Jimutaketu was a model ruler of his days. He enjoyed the pleasures of youth to his satisfaction, and acquired fame by ruling the country with credit; towards the end of his life, he went out to practise penance in a hermitage. His son surpassed him in merits and his daughter-in-law came of an equally noble family. He was completely satisfied with his life and was quite ready to face death.

भुक्तानि यौवनसुखानि यशो विकीर्णं
राज्ये स्थितं स्थिरधिया चरितं तपोऽपि ।
श्लाघ्यः सुतः सुसदृशान्वयजा स्नुषेयं
चिन्त्यो मया ननु कृतार्थतयाद्य मृत्युः ॥ (V. 2.)

He chose a place which abounded in the natural food needed by hermits, He was an *ahitagni*, i. e,, he never let the holy fire go out, and performed the *Homas* regularly.

नायकः—...आज्ञप्तश्चास्मि तातेन । यथा वत्स जीमूतवाहन ! बहुदिवसपरिभोगदूरीकृतसमित्कुशकुसुममुपभुक्तमूलफलकन्दनीवारप्रायमिदं स्थानं वर्तते । तदितो मलयपर्वतं गत्वा तस्मिन्निवासयोग्यं किञ्चिदाश्रमपदं निरूपयेति । (I. 15.)

His wants were carefully attended to by his son, the hero, whose only object in giving up his kingdom was to be able to serve his parents well.

His love for his son was so great that he did not want to live a minute after he heard of his death ; but being an *ahitagni*, he cold not use any other fire to burn his body except that maintained by him in his house. He is, therefore, prevented from dying at once.

जीमूतकेतुः—(सास्रं) देवि वयं किं जीमूतवाहनेन विनापि जीवामो येनैवं प्रलपसि । (V. 44.)

जीमूतकेतुः—देवि न किंचित् किन्त्वाहिताग्नेर्नान्येनाग्निना संस्कारो विहितः । अतोऽग्निहोत्रशरणादग्नीनादायात्मानमुद्दीपयामः । (V. 48.)

As a man, and as a Kshatriya, he could naturally restrain his feelings better than his queen, the old lady,

who, as a mother, could only abuse Garuda for his cruelty towards her son.

वृद्धा—(साश्रं [illegible] गरुडमुद्दिश्य) हा नृशंस कथमिदानीं त्वये- [illegible] मेवैतदवस्थं पुत्रकस्य मे शरीरं कृतम्? (V. [illegible])

She too loved her son very dearly.

वृद्धा—(सहर्षं) महाराज कृतार्थासि । अक्षतशरीरस्य पुत्रकस्य मुखं प्रेक्षिष्ये । (V. [illegible])

When the hero advised Sankhachuda to return home and console *his* mother, she cried that *she* was not so fortunate as the other mother.

वृद्धा—(सास्रं) धन्या खलु सा जननी, या गरुडमुखपतितस्याक्षतशरीरस्यैव पुत्रकस्य मुखं प्रेक्षिष्यते । (V. 107.)

She was the first to recognise the crest jewel to be her son's

वृद्धा—(सविषादं) महाराज पुत्रकस्यैवैतच्चूडारत्नम् । (V. 16.)

She was the first to make up her mind to die when all of them heard of the death of the hero.

वृद्धा—([illegible]) [illegible] । मा रुदिहि । वयमपि किं जीमूतवाहनेन विना जीवामः । [illegible] । (V. 40.)

वृद्धा—[illegible] । (V. 47.)

But, as a mother, she hoped against hope that her son might be alive.

वृद्धा—[illegible] । [illegible] । [illegible] । (V. 20.)

And when the hero died, it was her unconscious mention of the word *amrita* that reminded Garuda of the means by which he promised to revive the hero and the dead serpents.

वृद्धा—(सास्रमूर्ध्वमवलोक्य) भगवन्तो लोकपालाः । कथं नामृतेन सिक्त्वेमं मे पुत्रकं जीवयथ । (V. 121.)

the old lady is more true to life and attracts us more by the realistic touches in her character than the heroine,

10. 11. THE VITA (SEKHARAKA) AND THE CHETI (NAVAMALIKA).

Sekharaka was a sensualist and a drunkard; and in his drunken state mistook the veiled Vidushaka for his love and tried tn embrace him. He waa a puppet in the hands of the maid Navamalika, and tried to make the Vidushaka drink wine or let him go, as she pleased. He is a poor imitation of the Sakara in the *Mrricchakatika*.

Navamalika knew well the weakness of the Vita and used him as a tool in taking revenge on the Vidushaka, though in jest. The Vidushaka appealed to her help when he was caught by the drunken Vita and she promised to releive him if he fell at her feet. When he refused to do so alleging his high birth, she placed him in such a predicament that he had either to drink win or fall at her feet. As the lesser of the two evils, the Vidushaka preferred the latter. but the Cheti let him off. Although she loved the Vita and was anxious to meet him, she is not unmindful of her duty towards her mistress.

THE OTHER CHARACTERS

These are :—

(12) Vasubhadra, the old Chamberlain of Visvavasu, who brought the red cloths to Jimutavahana, when he needed them for his noble purpose.

(13) Sunanda, the door-keeper of Visvavasu.

(14) Cheta, the Servent of Sekharaka.

(15) The Servant of Vasuki, the Serpent king.

(16) Sandilya, the *Tapasa*, who recognized, in Jimutavahana, the future Emperor of the Vidyadaras; yet he was human enough to wish that the hero and the heroine may become husband and wife.

(17) Sankhachuda's mother who, like the mother of the hero, is another embodiment of motherly love.

(18) Manoharika, another Cheti.

(19) Gawri, who appeared at the end of the play to conclude it in a happy manner, She revived the hero and crowned him Emperor of the Vidyadaras with the holy waters created by herself and thus redeemed her pledge to the heroine.

॥ नाटकपात्राणि ॥

(पुरुषाः)

१. जीमूतकेतुः—विद्याधरराजः. (Act V.)

२. जीमूतवाहनः—(नायकः) जीमूतकेतोस्तनयः—(Acts I—V)

३. मित्रावसुः—सिद्धराजविश्वावसोस्तनयः. (Acts II—IV)

४. शाण्डिल्यः—(तापसः) सिद्धराजपुरोधसः कौशिकस्य शिष्यः—(Act I)

५. गरुडः—नागशत्रुः पक्षिराजः. (Acts IV, V)

६. शङ्खचूडः—गरुडस्याहारार्थं वासुकिना प्रेषितो नागः (Acts VI, V)

७. आत्रेयः—(विदूषकः) नायकस्य प्रियवयस्यः—(Acts I—III)

८. शेखरकः—(विटः) सिद्धराजपरिजनेष्वेकः—(Act III)

९. चेटः—शेखरकस्य भृत्यः. (Act III)

१०. किङ्करः—नागराजभटः. (Act IV)

११. वसुभद्रः—(कञ्चुकी) मित्रावसोः. (Act IV)

१२. सुनन्दः—(प्रतीहारः) मित्रावसोः. (Act V)

(स्त्रियः)

१. गौरी—भगवती शर्वाणी. (Act V)

२. कनकवती—(वृद्धा) जीमूतकेतोः पत्नी—(Act IV)

३. मलयवती—(नायिका) विश्वावसोः पुत्री—(Acts I—III, V)

४. चतुरिका (Acts I, III)
५. मनोहरिका (Act II)
६. नवमालिका (Act III)
} —मलयवत्याश्चेट्यः

७. वृद्धा—शङ्खचूडस्य जननी. (Act IV)

प्रचारकः ।

मलयाचलप्रान्ताः ।

॥ श्रीः ॥

॥ नागानन्दम् ॥



॥ प्रस्तावना ॥

१. ध्यानव्याजमुपेत्य चिन्तयसि कामुन्मील्य चक्षुः क्षणं
पश्यानङ्गशरातुरं जनमिमं त्रातापि नो रक्षसि ।
मिथ्याकारुणिकोऽसि निर्घृणतरस्त्वत्तः कुतोऽन्यः पुमान्
सेर्ष्यं मारवधूभिरित्यभिहितो बुद्धो जिनः पातु वः ॥ १

अपि च—

कामेनाकृष्य चापं हतपटुपटहावल्गिभिर्मारवीरै-
र्भ्रूभङ्गोत्कम्पजृम्भास्मितललितदृशा दिव्यनारीजनेन ।
सिद्धैः प्रह्वोत्तमाङ्गैः पुलकितवपुषा विस्मयाद्वासवेन
ध्यायन्यो योगपीठादचलित इति वः पातु दृष्टो मुनीन्द्रः ॥

(नान्द्यन्ते)

२. सूत्रधारः—अलमतिविस्तरेण । अद्याहमिन्द्रोत्सवे सबहुमानमाकार्य नानादिग्देशागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः यथा—'अस्मत्स्वामिना श्रीहर्षदेवेनापूर्ववस्तुरचनालङ्कृतं विद्याधरजातकप्रतिबद्धं नागानन्दं नाम नाटकं कृतमित्यस्माभिः श्रोत्रपरम्परया श्रुतं न तु प्रयो-

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१. शार्दूलविक्रीडितम्. २. स्रग्धरा.

गतो दृष्टम् । तत्तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहु-
मानादस्मासु चानुग्रहबुद्ध्या यथावत्प्रयोगेण त्वया नाटयि-
तव्यम्'—इति । तद्यावदिदानीं नेपथ्यरचनां कृत्वा यथा-
भिलषितं संपादयामि । (परिक्रम्यावलोक्य च) आवर्जि-
तानि च सकलसामाजिकानां मनांसीति मे निश्चयः । यतः—

श्रीहर्षो निपुणः कविः परिषदप्येषा गुणग्राहिणी
लोके हारि च सिद्धराजचरितं नाट्ये च दक्षा वयम् ।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्तेः पदं किं पुन-
र्मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३

तद्यावदहं गृहं गत्वा गृहिणीमाहूय संगीतकमनुतिष्ठामि ।
(परिक्रम्य नेपथ्याभिमुखमवलोक्य च) इदमस्मद्गृहम् याव-
त्प्रविशामि । (प्रविश्य) आर्ये इतस्तावत् ।

(प्रविश्य)

३. नटी—(सास्रम्) अज्ज इयं ह्मि मन्दभग्गा आणवेदु अज्जउत्तो
को णिओओ अणुचिठ्ठीअदु त्ति ।

४. सूत्र—(विलोक्य) आर्ये ! नागानन्दे नाटयितव्ये किमिदम-
कारणमेव रुद्यते ।

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३. आर्ये इयमस्मि मन्दभाग्या आज्ञापयत्वार्यपुत्रः को नियोगोऽनु-
ष्ठीयतामिति ।

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३. शार्दूलविक्रीडितम्.

५. नटी—अज्ज कहं ण रोदिस्सं जदो दाव तादो अज्जाए सह थविरभावजादणिव्वेदो कुडुम्बभारुव्वहणजोग्गो द्राणिं तुम त्ति आरोविअ हिअए तवोवणं गदो ।

६. सूत्र—(सनिर्वेदम्) अये कथं मां परित्यज्य तपोवनं यातौ पितरौ तत्किमिदानीं युज्यते कर्तुम् (विचिन्त्य) अथवा कथमहं गुरुचरणपरिचर्यासुखं परित्यज्य गृहे तिष्ठामि ।

पित्रोर्विधातुं शुश्रूषां त्यक्त्वैश्वर्यं क्रमागतम् ।
वनं याम्यहमप्येष यथा जीमूतवाहनः ॥ ४

(इति निष्क्रान्तौ)

प्रस्तावना ॥

॥ प्रथमोऽङ्कः ॥

(ततः प्रविशति नायको विदूषकश्च)

७. नायकः—(सनिर्वेदम्) सखे आत्रेय !

रागस्यास्पदमित्यवैमि न हि मे ध्वंसीति न प्रत्ययः
कृत्याकृत्यविचारणासु विमुखं को वा न वेत्ति क्षितौ ।
एवं निन्द्यमपीदमिन्द्रियवशं प्रीत्यै भवेद्यौवनं
भक्त्या याति यदीत्थमेव पितरौ शुश्रूषमाणस्य मे ॥ ५

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५. आर्ये कथं न रोदिष्यामि यतस्तावत्तात आर्यया सह स्थविरभावजातनिर्वेदः कुटुम्बभारोद्वहनयोग्य इदानीं त्वमित्यारोप्य हृदये तपोवनं गतः ।

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४. श्लोकः ५. शार्दूलविक्रीडितम्.

८. विदूषकः—(सरोषम्) भो वअस्स णं णिव्विण्णो एव्व तुमं एत्तिअं कालं एदाणंजीवन्तमुआणं कदे इमं ईदिसं वणवास-दुक्खं अणुहवन्तो । ता पसीद दाणिंपि दाव गुरुचलणसुस्सूसानिब्बन्धादो निअत्तिअ इच्छाभोअरमणीअं रज्जसुहं अणुहवीअदु ।

९. नाय—वयस्य न सम्यगभिहितं त्वया । कुतः—

तिष्ठन् भाति पितुः पुरो भुवि यथा सिंहासने किं तथा
यत्संवाहयतः सुखं तु चरणौ तातस्य किं राजके ।
किं भुक्ते भुवनत्रये धृतिरसौ भुक्तेऽज्झिते या गुरो-
रायासः खलु राज्यमुज्झितगुरोस्तत्रास्ति कश्चिद्गुणः ॥ ६

१०. विदू—(आत्मगतम्) अहो एदस्स गुरुचलणसुस्सूसाणुराओ । (विचिन्त्य) भोदु ता एदंपि दाव भणिस्सं । (प्रकाशम्) भो वअस्स ण क्खु अहं रज्जसुहं एव्व केवलं उद्दिसिअ एव्वं भणामि अण्णंपि दाव करणीअं अत्थि एव्व ।

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८. भो वयस्य ननु निर्विण्ण एव त्वमेतावन्तं कालमेतयोर्जीवन्मृतयोः कृते इदमीदृशं वनवासदुःखमनुभवन् । तत्प्रसीद इदानीमपि तावद्गुरुचरणशुश्रूषानिर्बन्धान्निवृत्य इच्छाभोगरमणीयं राज्य-सुखमनुभूयताम् ।

१०. अहो एतस्य गुरुचरणशुश्रूषानुरागः भवतु तदेतदपि तावद्भणिष्यामि । भो वयस्य न खल्वहं राज्यसुखमेव केवलमुद्दिश्यैवं भणामि अन्यदपि तावत्करणीयमस्त्येव ।

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६. शार्दूलविक्रीडितम्

११. नाय—(सस्मितम्) वयस्य! ननु कृतमेव यत्करणीयम्। पश्य तावत्—

न्याय्ये वर्त्मनि योजिताः प्रकृतयः सन्तः सुसंस्थापिता
नीतो बन्धुजनस्तथात्मसमतां राज्ये च रक्षा कृता ।
दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने
किं कर्तव्यमतः परं वद सखे यत्ते स्थितं चेतसि ॥ ७

१२. विदू—भो वअस्स अच्चन्तसाहसिओ मदङ्गहदओ दे पडिवक्खो । तस्सिं च समासण्णट्ठिदे पहाणामच्चसमधिट्ठिदंपि तुए विणा रज्जं सुट्ठिदं त्ति ण मे पडिहादि ।

१३. नाय—धिङ्मूर्ख! किं मतङ्गो राज्यं हरिष्यतीति शङ्कसे ?

१४. विदू—अध इं ।

१५. नाय—यद्येवं ततः किम् । ननु स्वशरीरतः प्रभृति परार्थमेव सर्वं मया परिकल्प्यते। यच्च स्वयं न दीयते तत्तातानुरोधात् । तत्किमनेन राज्यवस्तुना चिन्तितेन। वरं ताताज्ञैवानुष्ठिता। आज्ञप्तश्चास्मि तातेन यथा—'वत्स जीमूतवाहन! बहुदिवसपरिभोगदूरीकृतसमित्कुशकुसुममुपभुक्तमूलफलकन्दनीवारप्रायमिदं स्थानं वर्तते । तदितो मलयपर्वतं गत्वा तस्मि-

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१२. भो वयस्य अत्यन्तसाहसिको मतङ्गहतकस्ते प्रतिपक्षः। तस्मिंश्च समासन्नस्थिते प्रधानामात्यसमधिष्ठितमपि त्वया विना राज्यं सुस्थितमिति न मे प्रतिभाति ।

१४. अथ किम् ।

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७. शार्दूलविक्रीडितम्.

न्निवासयोग्यं किञ्चिदाश्रमपदं निरूपये'—इति । तदेहि मलयपर्वतमेव गच्छावः ।

१६. विदू—जंभवं आणवेदि ।

(इत्युभौ परिक्रामतः)

विदू—(अग्रतोऽवलोक्य) भो वअस्स एसो क्खु सरसघणचन्दणवणुस्सङ्गपरिमिलणलग्गबहलपरिमलो विसमतडोपहदजज्जरिदणिज्झरुच्छलिदसिसिरसीअरासारवाही पढमसङ्गमुक्कण्ठिअपिआकण्ठग्गहो विअ मग्गपरिस्समं अवणअन्तो रोमञ्चेदि पिअवअस्सं मलअमारुओ ।

१७. नाय—(निरूप्य सविस्मयम्) अये प्राप्ता एव वयं मलयपर्वतम् । (समन्तादवलोक्य) अहो रामणीयकमस्य मलयाचलस्य—तथा हि—

माद्यत्कुञ्जरगण्डभित्तिकषणैर्भग्नस्रवच्चन्दनः
क्रन्दत्कन्दरगह्वरो जलनिधेरास्फालितो वीचिभिः ।
पादालक्तकरक्तमौक्तिकशिलः सिद्धाङ्गनानां गतै-
र्दृष्टोऽयं मलयाचलः किमपि मे चेतः करोत्युत्सुकम् ।

तदेह्यत्रारुह्य निवासयोग्यं किञ्चिदाश्रमपदं निरूपयावः ।

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१६. यद्भवानाज्ञापयति ।

भो वयस्य ! एष खलु सरसघनचन्दनवनोत्सङ्गपरिमिलनलग्नबहुलपरिमलो विषमतटोपहतजर्जरितनिर्झरोच्छलितशिशिरशीकरासारवाही प्रथमसङ्गमोत्कण्ठितप्रियाकण्ठग्रह इव मार्गपरिश्रममपनयन् रोमाञ्चयति प्रियवयस्यं मलयमारुतः ।

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८. शार्दूलविक्रीडितम्.

१८. विदू—एवं करोह्म । (अग्रतः स्थित्वा) एदु भवं ।

(आरोहणं नाटयतः)

१९. नाय—(दक्षिणाक्षिस्पन्दनं सूचयित्वा विमृश्य) सखे !

दक्षिणं स्पन्दते चक्षुः फलाकाङ्क्षा न मे क्वचित् ।
न च मिथ्या मुनिवचः कथयिष्यति किं न्विदम् ॥ ९

२०. विदू—भो वअस्स आसण्णं ते पिअं णिवेदेदि ।

२१. नाय—एवं नाम यथाह भवान् ।

२२. विदू—(विलोक्य)भो वअस्स पेक्ख पेक्ख एदं क्खु सविसेसघणसिणिद्धपाअवविसोहिअं सुरहिहविगन्धगब्भिदुद्दामधूमणिग्गमं अणुव्विग्गसुहनिसण्णसावअगणं तवोवणं विअ लक्खीअदि ।

२३. नाय—सम्यगुपलक्षितम् तपोवनमेवैतत् । तथा हि—

वासोर्थं दययेव नातिपृथवः कृत्तास्तरूणां त्वचो
भग्नानेकजरत्कमण्डलु नभः स्वच्छं पयो नैर्झरम् ।
दृश्यन्ते त्रुटितोज्झिताश्च वटुभिर्मौञ्ज्यः क्वचिन्मेखला-
नित्याकर्णनया शुकेन च पदं साम्नामिदं पठ्यते ॥ १०

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१८. एवं कुर्वः । एतु भवान् ।

२०. भो वयस्य आसन्नं ते प्रियं निवेदयति ।

२२. भो वयस्य! प्रेक्षस्व प्रेक्षस्व एतत्खलु सविशेषघनस्निग्धपादपविशोभितं सुरभिहविर्गन्धगर्भितोद्दामधूमनिर्गममनुद्विग्नसुखनिषण्णशावकगणं तपोवनमिव लक्ष्यते ।

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९. श्लोकः. १०. शार्दूलविक्रीडितम्.

तदेहि प्रविश्य विलोकयावः ।

(प्रवेशं नाटयतः)

नाय—(सविस्मयं विलोक्य) अहो नु खलु मुदितमुनिजन-प्रविचार्यमाणसन्दिग्धवेदवाक्यविस्तरस्य पठद्वटुवटुजन - च्छिद्यमानाद्रार्द्रसमिधस्तापसकुमारिकापूर्यमाणबालवृक्षाल - वालस्य प्रशान्तरमणीयता तपोवनस्य । इह हि—

मधुरमिव वदन्ति स्वागतं भृङ्गनादै-
नतिमिव फलनम्रैः कुर्वतेऽमी शिरोभिः ।
मम ददत इवार्घ्यं पुष्पवृष्टिं किरन्तः
कथमतिथिसपर्यां शिक्षिताश्शाखिनोऽपि ॥ ११

तन्निवासयोग्यमिदं तपोवनं । मन्ये भविष्यतीह वसता-मस्माकं परा निर्वृतिः ।

२४. विदू—(इतस्ततो विलोक्य) भो वअस्स किं क्खु एदे इसिवलिअकन्धरा निच्चलमुहनिस्सरन्तदरदलिअदब्भकवला समुण्णमिदादिण्णेक्ककण्णा सुहसंमीलिदलोअणा आअण्णंता विअ हरिणा लक्खीअन्दि ।

२५. नाय—(कर्णं दत्वा) ! सम्यगुपलक्षितम् । तथा हि—

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२४. भो वयस्य किं खल्वेते ईषद्वलितकन्धरा निश्चलमुखनिःसरद्दर-दलितदर्भकबलाः समुन्नमितदत्तैककर्णाः सुखसंमीलितलो-चना आकर्णयन्त इव हरिणा लक्ष्यन्ते ।

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११. मालिनी.

स्थानप्राप्त्या दधानं प्रकटितगमकं मन्द्रतारव्यवस्था
निर्ह्रादिन्या विपञ्च्या मिलितमलिरुतेनेव तन्त्रीस्वनेन ।
एते दन्तान्तरालस्थिततृणकबलच्छेदशब्दं नियम्य
व्याजिह्माङ्गाः कुरङ्गाः स्फुटललितपदं गीतमाकर्णयन्ति ॥

२६. विदू—भो वअस्स को उण एसो तवोवणे गाअदि ।

२७. नाय—यथैताः कोमलाङ्गुलितलाभिहन्यमाना नातिस्फुटं क्वणन्ति तन्त्र्यः तथा काकलीप्रधानं गीयत इति तर्कयामि । (अङ्गुल्यग्रेणाग्रतो निर्दिशन्) अस्मिन् देवतायतने देवतामाराधयन्ती काचिद्दिव्ययोषिदुपवीणयति ।

२८. विदू—भो वअस्स एहि अह्मे वि एदं देवदाअदणं पेक्खम्ह ।

२९. नाय—साधूक्तं भवता । वन्द्याः खलु देवताः । (उपसर्पन्सहसा स्थित्वा) वयस्य ! कदाचिद्दृष्टुमनर्होऽयं स्त्रीजनो भविष्यति । तदनेन तावत्तमालगुल्मकेनान्तरितौ देवतादर्शनावसरं प्रतिपालयावः । (तथा कुरुतः)

ततः प्रविशति भूमावुपविष्टा वीणां वादयन्तीमलयवतीचेटीच)

३०. नायिका—(संस्कृतमाश्रित्य गायति)

उत्फुल्लकमलकेसरपरागगौरद्युते मम हि गौरि ।
अभिवाञ्छितं प्रसिध्यतु भगवति युष्मत्प्रसादेन ॥ १३

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२६. भो वयस्य ! कः पुनरेष तपोवने गायति ।

२८. भो वयस्य ! एह्यावामप्येतद्देवतायतनं प्रेक्षावहे ।

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१२. स्रग्धरा. १३. आर्या.

३१. नाय—(गीतमाकर्ण्य) वयस्य अहो गीतमहो वादितम् ।
तथा हि—

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नस्त्रिधायं लयः ।
गोपुच्छप्रमुखाः क्रमेण यतयस्तिस्रोऽपि संपादिता-
स्तत्त्वौघानुगताश्च वाद्यविधयः सम्यक्त्रयो दर्शिताः ॥ १४

३२. चेटी—(सप्रणयम्) भट्टिदारिए चिरं क्खु तुए वादिदं । ण क्खु दे पडिस्समो अग्गहत्थाणं ।

३३. नायि—(साधिक्षेपम्) हञ्जे चदुरिए गौरिए पुरदो वीणं वाद अन्तीए कुदो मे पडिस्समो अग्गहत्थाणं ।

३४. चेटी—भट्टिदारिए णं भणामि–किं एदाए णिक्करुणाए पुरदो वीणावादिदेण जा एत्तिअं कालं कण्णकाजणदुक्करेहिं णिअमोववासेहिं आराधअन्तीए ण दे पसाअं दंसेदि ।

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३२. भर्तृदारिके! चिरं खलु त्वया वादितम् । न खलु ते परिश्रमोऽग्रहस्तानाम् ।

३३. हञ्जे चतुरिके ! गौर्याः पुरतो वीणां वादयन्त्याः कुतो मे परिश्रमोऽग्रहस्तानाम् ।

३४. भर्तृदारिके! ननु भणामि किमेतस्या निष्करुणायाः पुरतो वीणावादितेन यैतावन्तं कालं कन्यकाजनदुष्करैर्नियमोपवासैराराधयन्त्या न ते प्रसादं दर्शयति ।

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१४. शार्दूलविक्रीडितम्.

३५. विदू—भो वअस्स कण्णआ क्खु एसा। ता किं ण पेक्खम्ह
३६. नाय—को दोषः? कन्यका हि निर्दोषदर्शना भवन्ति। किन्
कदाचिदस्मान् दृष्ट्वा बालभावसुलभलज्जासाध्वसान्न चिर
मिह तिष्ठेत्। तदनेनैव तमालान्तरेण पश्यावः।

(उभौ तथा पश्यतः)

३७. विदू—(विलोक्य सविस्मयम्) भो वअस्स पेक्ख पेक्ख अच्च
रिअं अच्चरिअं। ण केवलं वीणाविण्णाणेण एव्व कण्णाणं सु
करेदि इमिणा वीणाविण्णाणुरूवेण रूवेण वि अच्छीणं सु
उप्पादेदि। का उण एसा भविस्सदि—किं दाव देवी अह
णाअकण्णआ आदो विज्जाहरदारिआ उत सिद्धकुलसंभवेत्ति

३८. नाय—(सस्पृहमवलोकयन्) वयस्य! केयमिति नावगच्छामि
एतत्पुनरहं जानामि—

स्वर्गस्त्री यदि तत्कृतार्थमभवच्चक्षुःसहस्रं हरे-
र्नागी चेन्न रसातलं शशभृता शून्यं मुखेऽस्याः सति।
जातिर्नः सकलान्यजातिजयिनी विद्याधरी चेदियं
स्यात्सिद्धान्वयजा यदि त्रिभुवने सिद्धाः प्रसिद्धास्ततः॥

३५. भो वयस्य! कन्यका खल्वेषा। तत् किं न प्रेक्षावहे।

३७. भो वयस्य! प्रेक्षस्व प्रेक्षस्व आश्चर्यमाश्चर्यम् न केवलं वीणावि-
ज्ञानेनैव कर्णानां सुखंकरोति अनेन वीणाविज्ञानानुरूपेण
रूपेणाप्यक्ष्णां सुखमुत्पादयति—किं तावद्देवी? अथवा नाग-
कन्यका? आहो विद्याधरदारिका? उत सिद्धकुलसंभवे?ति

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१५. शार्दूलविक्रीडितम्.

३९. विदू—(नायकमवलोक्य सहर्षमात्मगतम्) दिट्ठिआ चिरस्स-दाव कालस्स पडिदो क्खु एसो गोअरे मम्महस्स। (आत्मानं निर्दिश्य भोजनमभिनीय) अहवा णहि णहि मम एव्व एकस्स बह्मणस्स।

४०. चेटी—(सप्रणयम्) भट्टिदारिए णं भणामि—किं दाणिं एदाए अकिदाह्लादाए णिक्करुणाए देवीए पुरदो वाइदेण। (इति वीणामाक्षिपति)

४१. नायि—(सकोपम्) हञ्जे मा भअवदिं गोरिं अधिक्खिव। णं अज्ज किदो मे भअवदीए पसाओ।

४२. चेटी—(सहर्षम्) भट्टिदारिए कहेहि दाव केरिसो सो?

४३. नायि—हञ्जे जाणामि अज्ज सिविणए एदं एव्व वीणं वादअन्ती भअवदीए गोरीए भणिदह्मि—'वच्छे परितुट्ठह्मि दे एदिणा वीणाविण्णाणादिसएण इमाए च अबलाजणदुक्कराए

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३९. दिष्ट्या चिरस्य तावत्कालस्य पतितः खल्वेष गोचरे मन्मथस्य। अथवा नहि नहि ममैवैकस्य ब्राह्मणस्य।

४०. भर्तृदारिके! ननु भणामि—किमिदानीमेतस्या अकृताह्लादाया निष्करुणाया देव्याः पुरतो वादितेन।

४१. हञ्जे! मा भगवतीं गौरीमधिक्षिप। नन्वद्य कृतो मे भगवत्या प्रसादः।

४२. भर्तृदारिके! कथय तावत्कीदृशः सः?

४३. हञ्जे! जानामि अद्य स्वप्न एतामेव वीणां वादयन्ती भगवत्या गौर्या भणितास्मि—'वत्से! परितुष्टास्मि ते एतेन वीणाविज्ञा-

असाहारणाए मज्झोवरि भत्तीए । ता विज्जाहरचक्क-
वत्ती दे अइरेण एव्व पाणिग्गहणं णिव्वत्तइस्सदि त्ति ।

४४. चेटी—(सहर्षम्) भट्टिदारिए जइ एव्वं ता कीस सिविणओ त्ति भणसि । णं हिअअट्ठिदो वरो एव्व भअवदीए देवीए दिण्णो ।

४५. विदू—भो वअस्स अवसरो क्खु अह्माणं देवीदंसणस्स । ता एहि उवसप्पह्म ।

४६. नाय—न तावत्प्रविशामि ।

(विदू—अनिच्छन्तमपि नायकं बलादाकर्षति)

(उभौ देवालयं प्रविशतः)

४७. विदू—(उपसृत्य) सोत्थि भोदिए। भोदि सच्चकं एव्व चदुरिआ भणादि । वरो इदो एव्व दे एसो देवीए दिण्णो ।

४८. नायि—(ससाध्वसमुत्तिष्ठन्ती नायकमुद्दिश्यापवार्य) हञ्जे को णु क्खु एसो ।

नातिशयेन अनया च अबलाजनदुष्करया असाधारणया ममोपरिभक्त्या । तस्माद्विद्याधरचक्रवर्ती तेऽचिरेणैव पाणि-ग्रहणं निर्वर्तयिष्यति' इति ।

४४. भर्तृदारिके! यद्येवं तत्कस्मात्स्वप्न इति भणसि । ननु हृदयास्थितो वर एव भगवत्या देव्या दत्तः ।

४५. भो वयस्य! अवसरः खल्वावयोर्देवीदर्शनस्य । तदेह्युपसर्पावः ।

४७. स्वस्ति भवत्यै । भवति ! सत्यमेव चतुरिका भणति । वर इत एव ते एष देव्या दत्तः ।

४८. हञ्जे ! को नु खल्वेषः ।

४९. चेटी—(नायकं निरूप्यापवार्य) एदाए अणण्णसदिसाए आकिदीए एसो सो भअवदीए गोरीए पसादोत्ति तक्केमि ।

(नायिका सलज्जं सस्पृहं च नायकमवलोकयति)

५०. नाय—तनुरियं तरलायतलोचने
श्वसितकम्पितपीनघनस्तनि ।
श्रममलं तपसैव गता पुनः
किमिति संभ्रमधारिणि खिद्यते ॥ १६

५१. नायि—(अपवार्य) हञ्जे अदिसद्धसेण ण सक्कुणोमि एदस्स सम्मुहं ठादुं । (नायकं सलज्जं तिर्यक्पश्यन्ती किञ्चित्परावृत्तमुखी तिष्ठति)

५२. चेटी—भट्टिदारिए किं एदं ।

५३. नायि—हञ्जे न सक्कुणोमि एदस्स अच्चासण्णे चिट्ठिदुं । ताएहि अण्णदो गच्छम्ह । (इत्युत्थातुमिच्छति)

५४. विदू—भो मित्त भाअदि खु एसा । अहं पुव्वपठिदविज्जाबलेण सम्पदं एणां मुहुत्तअं धारेमि । (विमृश्य) भोदि किं एत्थ

४९. एतयानन्यसदृशयाकृत्यैष स भगवत्या गौर्याः प्रसाद इति तर्कयामि ।

५१. हञ्जे ! अतिसाध्वसेन न शक्नोम्येतस्य सम्मुखं स्थातुम् ।

५२. भर्तृदारिके ! किमेतत् ?

५३. हञ्जे ! न शक्नोम्येतस्यात्यासन्ने स्थातुम् । तदेह्यन्यतो गच्छावः ।

५४. भो मित्र! बिभेति खल्वेषा । अहं पूर्वपठितविद्याबलेन साम्प्रत-

१६. द्रुतविलम्बितम्.

तुम्हाणं तवोवणे ईदिसो आकारो जं आअदो अदिही वअण-
मेत्तकेणवि ण संभावीअदि ?

५५. चेटी—(नायकमवलोक्य स्वगतम्) अणुरज्जदि विअ एत्थ एदाए दिट्ठी। भवदु एव्वं दाव भणिस्सं। (प्रकाशम्) भट्टिदारिए जुत्तं भणादि बम्हणो। उचिदो क्खु दे अदिहिजणसक्कारो। ता कीस एदस्सिं महाणुभावे एव्वं पडिवत्तिमुढा चिट्ठसि। अहवा चिट्ठतुमं अहं एव्व जहाणुरूवं करिस्सं। (नायकमुद्दिश्य) साअदं महाभाअस्स? आसणपडिग्गहेण अलंकरेदु इमं पदेसं अज्जो।

५६. विदू—भो वअस्स सोहणं एसा चदुरिआ भणादि। एवविसिअ मुहुत्तअं वीसमम्ह।

५७. नाय—युक्तमाह भवान्। (इत्युपविशतः)

मेनां मुहूर्तं धारयामि। भवति किमत्र युष्माकं तपोवन ईदृश आचारो यदागतोऽतिथिर्वचनमात्रेणापि न संभाव्यते ?

५५. अनुरज्यत इवात्रैतस्या दृष्टिः। भवत्वेवं तावद्भणिष्यामि। भर्तृदारिके! युक्तं भणति ब्राह्मणः। उचितः खलु तेऽतिथिजनसत्कारः। तत्किमेतस्मिन्महानुभाव एवं प्रतिपत्तिमूढा तिष्ठसि? अथवा तिष्ठ त्वम् अहमेव यथानुरूपं करिष्यामि। स्वागतं महाभागस्य? आसनपरिग्रहेणालंकरोत्विमं प्रदेशमार्यः।

५६. भो वयस्य! शोभनमेषा चतुरिका भणति। उपविश्य मुहूर्तं विश्राम्यावः।

५८. नायि—(चेटिकामुद्दिश्य) अइ परिहाससीले मा एव्वं करेहि। जइ कदावि कोवि तावसो पेक्खदि तदो मं अविणीदेत्ति संभावेदि।

(ततः प्रविशति तापसः)

५९. तापसः—आज्ञापितोऽस्मि कुलपतिना कौशिकेन यथा 'वत्स शाण्डिल्य पितुराज्ञया सिद्धयुवराजमित्रावसुर्भविष्यद्विद्याधर-चक्रवर्तिनं कुमारजीमूतवाहनमिहैव मलयपर्वते क्वापि वर्तमानं भगिन्या मलयवत्या वरहेतोर्द्रष्टुमद्य गतः। तद्य प्रतीक्षमा-णाया मलयवत्याः कदाचिन्मध्यन्दिनसवनवेलातिक्रामेत्। तदेनामाहूयागच्छ'—इति। ततो यावद्गौरीगृहमेव गत्वा मलयवतीमाकार्य गच्छामि। (परिक्रम्य भूमिं निरूप्य सविस्मयम् अये! कस्य पुनरियं पांसुलप्रदेशे प्रकाशचक्र-चिह्ना पदपंक्तिः। (पुरतो जीमूतवाहनं निर्दिश्य) नूनमस्यैवेयं महानुभावस्य पदवी। तथा हि—

उष्णीषः स्फुट एष मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवो-
श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते।
चक्राङ्कं च यथा पदद्वयमिदं मन्ये तथा कोऽप्ययं
नो विद्याधरचक्रवर्तिपदवीमप्राप्य विश्राम्यति॥ १७

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५८. अयि परिहासशीले! मैवं कुरु। यदि कदापि कोऽपि तापसः प्रेक्षते ततो मामविनीतेति सम्भावयति।

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१७. शार्दूलविक्रीडितम्.

अथवा कृतं संदेहेन। व्यक्तमनेनैव जीमूतवाहनेन भवितव्यम्। (मलयवतीं निरूप्य) अये इयमपि राजपुत्री मलयवती (उभौ विलोक्य) चिरात्खलु युक्तकारी विधिः स्याद्यदि युगलमेतदन्योन्यानुरूपं घटयेत्। (उपसृत्य नायकं निर्दिश्य) स्वस्ति भवते।

६०. नाय—भगवन्! जीमूतवाहनोऽभिवादयते। (उत्थातुमिच्छति)

६१. ताप—अलमलमभ्युत्थानेन। ननु 'सर्वस्याभ्यागतो गुरुः' इति भवानेवास्माकं पूज्यः। तद्यथासुखं स्थीयताम्।

६२. नायि—अज्ज पणमामि।

६३. ताप—(नायिकां निर्दिश्य)वत्से! अनुरूपभर्तृगामिनी भूयाः। राजपुत्रि! त्वामाह कुलपतिः कौशिकः—यथा नातिक्रामति मध्यन्दिनसवनवेला तत्त्वरितमागम्यतामिति।

६४. नायि—जं गुरुजणो आणवेदि। (इत्युत्थाय निःश्वस्य च स्वगतम्)

एक्कत्तो गुरुवअणं अण्णत्तो दइअदंसणसुहं त्ति।
गमणागमणविमूढं अज्जवि दोलाइ मे हिअअम्॥ १८

(सलज्जं सानुरागं च नायकं तिर्यक्पश्यन्ती तापससहिता निष्क्रान्ता)

६५. नाय—(सोत्कण्ठं निःश्वस्य नायिकां पश्यन्)

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६२. आर्य! प्रणमामि।

६४. यद्गुरुजन आज्ञापयति।

एकतो गुरुवचनमन्यतो दयितदर्शनसुखमिति।
गमनागमनविमूढमद्यापि दोलायते मे हृदयम्॥

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१८. आर्या.

अनया जघनाभोगभरमन्थरयातया ।
अन्यतोऽपि व्रजन्त्या मे हृदये निहितं पदम् ॥ १९

६६. विदू—भो दिट्ठं जं पेक्खिदव्वं । सुदं जं सोदव्वं । ता दाणिं मज्झण्णसूरसन्दावदिउणिदो विअ मे जठरग्गी धमधमाअदि । ता एहि निक्कमम्ह जेण बम्हणो अदिही भविअ मुणिजणसआसादो लद्धेहिं कन्दमूलफलेहिं वि दाव पाणधारणं करिस्सं ।

६७. नाय—(ऊर्ध्वमवलोक्य) अयेऽयं मध्यमध्यास्ते नभस्तलस्य भगवान्सहस्रदीधितिः । तथा हि—

तापात्तत्क्षणघृष्टचन्दनरसापाण्डू कपोलौ वहन्
संसक्तैर्निजकर्णतालपवनैः संवीज्यमानाननः ।
संप्रत्येष विशेषसिक्तहृदयो हस्तोज्झितैः सीकरैः
ग्लायच्छल्लकदुःसहामिव दशां धत्ते गजानां पतिः ॥ २०

तदेह्यावामपि गच्छावः ।

(इति निष्क्रान्तौ)

इति प्रथमोऽङ्कः ।

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६६. भो दृष्टं यत्प्रेक्षितव्यम् । श्रुतं यच्छ्रोतव्यम् । तदिदानीं मध्याह्नसूर्यसंतापद्विगुणित इव मे जठराग्निर्धमधमायते । तदेहि निष्क्रामावः येन ब्राह्मणोऽतिथिर्भूत्वा मुनिजनसकाशाल्लब्धैः कन्दमूलफलैरपि तावत् प्राणधारणं करिष्ये ।

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१९. श्लोकः २०. शार्दूलविक्रीडितम्.

॥ श्रीः ॥

॥ द्वितीयोऽङ्कः ॥

॥ प्रवेशकः ॥

(ततः प्रविशति चेटी)

१. चेटी—आणत्तम्हि भट्टिदारिआए मलअवदीए जहा—'हञ्जे मणोहरिए अज्ज चिरअदि मे भादुओ अज्जमित्तावसू। ता लहु गदुअ जाणेहि कि आअदो ण वेत्ति। ताजहाणत्तं अणुचिट्ठामि। (परिक्रम्य नेपथ्याभिमुखमवलोक्य) का उण एसा तुरिदतुरिदं इदो एव्व। आअच्छदि। (निरूप्य) अए कहं चउरिआ।

(ततः प्रविशति द्वितीया चेटी)

प्रथमा—(उपसृत्य)हला चउरिए किं णिमित्तं उण मं परिहरिअ दुए एव्वं तुवरिदाए गच्छीअदि।

२. द्वितीया—हला मणोहरिए आणत्तम्हि भट्टिदारिआए मलअवदीए—'हञ्जे चउरिए कुसुमावचअपडिस्समणीसहं मे सरीरं। सरदादवजणिदो अअं मे संदावो अहिअदरं बाधेदि। ता

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१. आज्ञप्तास्मि भर्तृदारिकया मलयवत्या यथा—'हञ्जे मनोहरिके! अद्य चिरयति मे भ्रातार्यमित्रावसुः। तल्लघु गत्वा जानीहि किमागतो न वा' इति। तद्यथाज्ञप्तमनुतिष्ठामि। का पुनरेषा त्वरितत्वरितमित एवागच्छति। अये कथं चतुरिका?

हला चतुरिके! किं निमित्तं पुनर्मां परिहृत्य त्वयैवं त्वरितया गम्यते?

२. हला मनोहरिके! आज्ञप्तास्मि भर्तृदारिकया मलयवत्या—'हञ्जे चतुरिके! कुसुमापचयपरिश्रमनिःसहं मे शरीरम्। शरदातप-

गच्छ तुमं बालकदलीदलपरिक्खित्ते चन्दणलदाघरे चन्दमणिसिलाअलं सज्जीकरेहि' त्ति। अणुचिट्ठिदं अ मए जहा आणत्तं। जाव गदुअ भट्टिदारिआए णिवेदेमि।

३. प्रथमा—जइ एव्वं ता लहु गदुअ णिवेदेहि। जेण से ताहिं गदाए उवसमिस्सदि संदावो।

४. द्वितीया—(विहस्यात्मगतम्) ण ईरिसो से संदावो जो एव्वं उवसमिस्सदि। विचित्तरमणीअं चन्दणलदाघरं पेक्खन्तीए अहिअदरो संदावो भविस्सदित्ति तक्केमि। (प्रकाशम्) ता गच्छ तुमं। अहं पि सज्जीकिदं मणिसिलाअलं त्ति गदुअ भट्टिदारिआए णिवेदेमि।

(इत्युभे निष्क्रान्ते)

प्रवेशकः।

जनितोऽयं मे संतापोऽधिकतरं बाधते। तद्गच्छ त्वं बालकदलीदलपरिक्षिप्ते चन्दनलतागृहे चन्द्रमणिशिलातलं सज्जीकुरु'—इति। अनुष्ठितं च मया यथाज्ञप्तम्। यावद्गत्वा भर्तृदारिकायै निवेदयामि।

३. यद्येवं तल्लघु गत्वा निवेदय। येनास्यास्तत्र गताया उपशमिष्यति संतापः।

४. नेदृशस्तस्याः संतापो य एवमुपशमिष्यति। विचित्ररमणीयं चन्दनलतागृहं प्रेक्षमाणाया अधिकतरः संतापो भविष्यतीति तर्कयामि। तद्गच्छ त्वम्। अहमपि सज्जीकृतं मणिशिलातलमिति गत्वा भर्तृदारिकायै निवेदयामि।

(ततः प्रविशति सोत्कण्ठा मलयवती चेटी च)

५. नायिका—(निःश्वस्यात्मगतम्) अइ हिअअ तधा णाम तस्सिं जणे लज्जाए मं परंमुहीकरिअ दाणिं अप्पणा तहिं एव्व गदोसित्ति अहो दे अप्पंभरित्तणं। (प्रकाशम्) हञ्जे आदेसेहि मे भअवदीए आअदणं।

६. चेटी—णं चन्दणलदाघरं भट्टिदारिआ पत्थिदा।

७. नायि—(सलज्जम्) हञ्जे सुट्ठु तुए सुमराविदह्मि। ता एहि तहिं एव्व गच्छह्म।

८. चेटी—एदु एदु भट्टिदारिआ। (इति चतुरिका तदेव चन्दनलतागृहं याति)

नायि—(अन्यतो गच्छति)

चेटी—(पृष्ठतो दृष्ट्वा सोद्वेगमात्मगतम्) अह्मो से सुण्णाहिअअत्तणं कहं तं एव्व देवीभवणं पत्थिदा। (प्रकाशम्) भट्टिदारिए णं इदो चन्दणलदाघरं ता इदो एहि दाव।

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५. अयि हृदय! तथा नाम तस्मिञ्जने लज्जया मां पराङ्मुखीकृत्य इदानीमात्मना तत्रैव गतोऽसीति अहो त आत्मंभरित्वम्। हञ्जे! आदेशय मे भगवत्या आयतनम्।

६. ननु चन्दनलतागृहं भर्तृदारिका प्रस्थिता।

७. हञ्जे! सुष्ठु त्वया स्मारितास्मि। तदेहि तत्रैव गच्छावः।

८. एतु एतु भर्तृदारिका।

अहोऽस्याः शून्यहृदयत्वम्। कथं तदेव देवीभवनं प्रस्थिता? भर्तृदारिके! नन्वितश्चन्दनलतागृहम् तदित एहि तावत्।

नायि—(सविलक्षस्मितं तथा करोति)

चेटी—इदं चन्दणलदाघरं ता पविसिअ चन्दमणिशिलाअले उववििसिअ समस्ससदु भट्टिदारिआ । (उभे उपविशतः)

९. नायि—(निःश्वस्यात्मगतम्) भअवं कुसुमाउह जेण तुमं रूवसोहाए णिज्जिदोसि तस्स तुए ण किंपि किदं । मज्झ उण अणवरद्धाए वि अबलेत्ति करिअ पहरन्तो ण लज्जोसि । (आत्मानं निर्वर्ण्य मदनावस्थां नाटयन्ती प्रकाशम्) हञ्जे कीस उण घणपल्लवणिरुद्धसूरकिरणं त एव्व चन्दणलदाघरं ण मे अज्जवि संदावदुःखं अवणेदि ।

१०. चेटी—(सस्मितम्) जाणामि अहं एत्थ सन्दावस्स कालणं । किं उण असंभाविणी भट्टिदारिआ ण तं पडिवज्जिस्सदि ।

११. नायि—(आत्मगतम्) कहं लक्खिदा विअ अहं एदाए । तधावि पुच्छिस्सं । (प्रकाशम्) हञ्जे किं तं जं ण पाडिवज्जिअदि । ता कहेहि दाव किं तं कालणं ।

इदं चन्दनलतागृहम् । तत्प्रविश्य चन्द्रमणिशिलातल उपविश्य समाश्वसितु भर्तृदारिका ।

९. भगवन् कुसुमायुध ! येन त्वं रूपशोभया निर्जितोऽसि तस्य त्वया न किमपि कृतम् । मम पुनरनपराद्धाया अप्यबलेति कृत्वा प्रहरन्न लज्जसे । हञ्जे ! कस्मात्पुनर्घनपल्लवनिरुद्धसूर्यकिरणं तदेव चन्दनलतागृहं न मेऽद्यापि संतापदुःखमपनयति ।

१०. जानाम्यहमत्र सन्तापस्य कारणम् । किं पुनरसंभाविनी भर्तृदारिका न तत्प्रतिपत्स्यते ।

११. कथं लक्षितेवाहमेतया । तथापि पृच्छामि । हञ्जे ! किं तद् ?

ज्जिअदि । ता कहेहि दाव किं तं कालणं ।

१२. चेटी—एसो दे हिअअट्ठिदो वरो ।

१३. नायि—(सहर्षं ससंभ्रममुत्थाय द्वित्राणि पदानि गत्वा) कहिं कहिं सो ।

१४. चेटी—(उत्थाय सस्मितम्) भट्टिदारिए सो को ।

(नायि—सलज्जमुपविश्याधोमुखी तिष्ठति)

चेटी—भट्टिदारिए णं एदह्मि वत्तुकामा—एसो दे हिअअट्ठिदो वरो एव्व देवीए दिण्णो सिविणए । पच्छा वि क्खणं एव्व पविमुक्ककुसुमबाणो विअ मअरद्धओ भट्टिदारिआए दिट्ठो । सो दे इमस्स संदावस्स कालणं जेण एदं सहावसीअलंपि चन्दणलदाघरं ण दे संदावदुक्खं अवणेदि ।

१५. नायि—(चतुरिकाया अलकं स्पृशन्ती) हञ्जे चउरिआ क्खु तुमं । किं दे अवरं पच्छादीअदि । ता कहइस्सं ।

यन्न प्रतिपद्यते । तत् कथय तावत्किं तत् कारणम् ?

१२. एष ते हृदयस्थितो वरः ।

१३. कुत्र कुत्र सः ?

१४. भर्तृदारिके ! स कः ?

भर्तृदारिके! नन्वेतदस्मि वक्तुकामा । एष ते हृदयस्थितो वर एव देव्या दत्तः स्वप्ने । पश्चादपि क्षणमेव प्रविमुक्तकुसुमबाण इव मकरध्वजो भर्तृदारिकया दृष्टः । स तेऽस्य संतापस्य कारणम् येनैतत्स्वभावशीतलमपि चन्दनलतागृहं न ते संताप-दुःखमपनयति ।

१५. हञ्जे ! चतुरिका खलु त्वम् ! किं तेऽपरं प्रच्छाद्यते ? तत्कथयिष्यामि ।

१६. **चेटी**—भट्टिदारिए दाणिं एव्व कहिदं। किं बहुणा पलवि-
देण। अलं संभमेण कामसंदावेण अ। जइ अहं चउरिआ
तदा सोवि भट्टिदारिअं अवेक्खन्तो ण मुहुत्तंअपि अण्णेहिं
अहिरमिस्सदि। एदंपि मए लक्खिदं एव्व।

१७. **नायि**—(सास्रम्) हञ्जे कुदो अह्माणं एरिसी भाअहेअदा।

१८. **चेटी**—भट्टिदारिए मा एव्वं भण। किं महुसूअणो वच्छत्थ-
लेण लच्छीं अणुव्वहन्तो णिव्वुदो होदि।

१९. **नायि**—किं सअणो पिअं वज्जिअ अण्णं भणिदुं जाणेदि।
सहि अदो वि मे संदावो अधिअदरं बाधेदि जं सो महा-
णुभावोवाआमेत्तकेण वि अकिदपडिवत्ती अदक्खिणेत्ति मं
संभावइस्सदि। (इति रोदिति)

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१६. भर्तृदारिके! इदानीमेव कथितम्। किं बहुना प्रलपितेन। अलं
संभ्रमेण कामसंतापेन च। यद्यहं चतुरिका तदा सोऽपि
भर्तृदारिकामप्रेक्षमाणो न मुहूर्तमप्यन्यैरभिरंस्यति। एतदपि
मया लक्षितमेव।

१७. हञ्जे! कुतोऽस्माकमीदृशी भागधेयता?

१८. भर्तृदारिके! मैवं भण। किं मधुसूदनो वक्षःस्थलेन लक्ष्मी-
मनुद्वहन्निर्वृतो भवति?

१९. किं स्वजनः प्रियं वर्जयित्वान्यद्भणितुं जानाति? सखि! अतो-
ऽपि मे संतापोऽधिकतरं बाधते यत्स महानुभावो वाङ्मा-
त्रेणाप्यकृतप्रतिपत्तिरदक्षिणेति मां संभावयिष्यति।

२०. चेटी—भट्टिदारिए मा रोद। अहवा कहं ण रोदिस्सदि। अदिसअं से हिअअसंदावो बाधेदि। ता किं दाणिं एत्थ करइस्सं। ता जाव चन्दणलदापल्लवरसं से हिअए दाइस्सं। (उत्थाय चन्दनपल्लवं गृहीत्वा निष्पीड्य रसं हृदये ददाति) भट्टिदारिए णं भणामि मा रोद। अअं क्खु थणवट्टलदिण्णो चन्दणपल्लवरसो इमेहिं अविरदपडन्तेहिं बाहबिन्दूहिं उह्णीकिदो ण देहिअअस्स संदावदुक्खं अवणेदि। (कदलीपत्रमादाय वीजयति)

२१. नायि—(हस्तेन तां निवारयति) सहि। मा वीजेहि उह्णो क्खु एसो कदलीदलमारुओ।

२२. चेटी—भट्टिदारिए मा इमस्स दोसं कहेहि।

कुणसि घणतरुणचन्दणपल्लवसंसग्गसीअलं पि इमं।
णीसासेहिं तुमं एव्व कदलीदलमारुअं उण्हं॥ १

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२०. भर्तृदारिके! मा रुदिहि। अथवा कथं न रोदिष्यति। अतिशयमस्या हृदयसंतापो बाधते। तत्किमिदानीमत्र करिष्यामि। तद्यावच्चन्दनलतापल्लवरसमस्या हृदये दास्यामि। भर्तृदारिके! ननु भणामि मा रुदिहि। अयं खलु स्तनवर्तुलदत्तश्चन्दनपल्लवरस एभिरविरतपतद्भिर्बाष्पबिन्दुभिरुष्णीकृतो न ते हृदयस्य संतापदुःखमपनयति।

२१. सखि! मा वीजय। उष्णः खल्वेष कदलीदलमारुतः।

२२. भर्तृदारिके! मास्य दोषं कथय।

करोषि घनतरुणचन्दनपल्लवसंसर्गशीतलमपीमम्।
निश्श्वासैस्त्वमेव कदलीदलमारुतमुष्णम्॥

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१. आर्या.

२३. नायि—(सास्रम्) सहि अत्थि कोवि इमस्स संदावस्स उव-
समोवाओ ।

२४. चेटी—भट्टिदारिए अत्थि जइ सो एव्व इहागच्छदि ।

(ततः प्रविशति नायको विदूषकश्च)

२५. नायकः—

व्यावृत्यैव सितासितेक्षणरुचा तानाश्रमे शाखिनः
कुर्वन्त्या विटपावसक्तविलसत्कृष्णाजिनौघानिव ।
यद्दृष्टोऽस्मि तया मुनेरपि पुरस्तेनैव मय्याहते
पुष्पेषो! भवता मुधैव किमिति क्षिप्यन्त एते शराः ॥ २

२६. विदूषकः—भो वअस्स कहिं क्खु गदं दे तं धीरत्तणं ।

२७. नाय—वयस्य ! ननु धीर एवास्मि । कुतः—

नीताः किं न निशाः शशाङ्कधवला नाघ्रातमिन्दीवरं
किं नोन्मीलितमालतीसुरभयः सोढाः प्रदोषानिलाः ।
झङ्काराः कमलाकरे मधुलिहां किं वा मया न श्रुता
निर्व्याजं विधुरेष्वधीर इति मां येनाभिधत्ते भवान् ॥ ३

(विचिन्त्य) अथवा सम्यगभिहितं वयस्येन । नन्वधीर एवास्मि ।

स्त्रीहृदयेन न सोढाः क्षिप्ताः कुसुमेषवोऽप्यनङ्गेन ।
येनाद्यैव पुरस्तव वदामि धीर इति स कथमहम् ॥ ४

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२३. सखि ! अस्ति कोऽप्यस्य संतापस्योपशमोपायः ।

२४. भर्तृदारिके ! अस्ति यदि स एवेहागच्छति ।

२६. भो वयस्य ! कुत्र खलु गतं ते तद्धीरत्वम् ?

२, ३. शार्दूलविक्रीडितम्. ४. आर्या.

२८. विदू—(आत्मगतम्)एव्वं अधीरत्तणं पडिवज्जन्देण आवि-
क्किदो अणेण महन्दो हिअअस्स आवेगो । ता जाव कहं
एव्व एदं अक्खिवामि । (प्रकाशम्) भो वअस्स, कीस
उण अज्ज तुमं लहु एव्व गुरुजणं सुस्सुसिअ इह आगदो ।

२९. नाय—वयस्य! स्थाने खलु भवतः प्रश्नः । कस्य वान्यस्यैत-
त्कथनीयम्? अद्य खलु स्वप्ने जानामि—सैव प्रियतमा
(अङ्गुल्या निर्दिशन्) अत्र चन्दनलतागृहे चन्द्रकान्तमणिशि-
लायामुपविष्टा प्रणयकुपिता किमपि मामुपालभमानेव रुदती
मया दृष्टा। तदिच्छामि स्वप्नानुभूतदयितासमागमरम्येऽस्मि-
न्नेव प्रदेशे दिवसशेषमतिवाहयितुम् तदेहि गच्छावः ।

३०. विदू—एदु एदु भवं । (परिक्रामतः)

३१. चेटी—(कर्णं दत्वा ससंभ्रमम्) भट्टिदारिए पदसद्दो विअ
सुणीअदि ।

३२. नायि—(ससंभ्रममात्मानं पश्यन्ती) हञ्जे! मा ईरिसं आआरं
पेक्खिअ को वि मे हिअअं तुलइस्सदि । ता उट्ठेहि इमिणा

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२८. एवमधीरत्वं प्रतिपद्यमानेनाविष्कृतोऽनेन महान् हृदयस्यावेगः।
तद्यावत्कथमेवैनमाक्षिपामि । भो वयस्य! कस्मात्पुनरद्य त्वं
लघ्वेव गुरुजनं शुश्रूषयित्वेहागतः ।

३०. एतु एतु भवान् ।

३१. भर्तृदारिके! पदशब्द इव श्रूयते ।

३२. हञ्जे! मेदृशमाकारं प्रेक्ष्य कोऽपि मे हृदयं तुलयिष्यति ।

रत्तासोअपाअवेण अन्तरिदाओ पेक्खह्म को एसो त्ति ।
(तथा कुरुतः)

३३. विदू—एदं तं चन्दणलदाघरं । ता एहि पविसह्म ।

(नाट्येन प्रविशतः)

३४. नाय—(विलोक्य)

चन्दनलतागृहमिदं सचन्द्रमणिशिलमपि प्रियं न मम ।
चन्द्राननया रहितं चन्द्रिकया मुखमिव निशायाः ॥ ५

३५. चेटी—(दृष्ट्वा) भट्टिदारिए दिट्ठिआ वड्ढसे । सो तव्व दे एसो हिअअवल्लहो जणो ।

३६. नायि—(दृष्ट्वा सहर्षं ससाध्वसं च) हञ्जे! एणं पेक्खिअ आदिसद्धसेण ण सक्कुणोमि इह एव्व आसण्णे चिट्ठिदुं । कदा वि एसो मं पेक्खादि । ता एहि अण्णदो गच्छम्ह । (सोत्कम्पं पदं दत्वा)हञ्जे वेवदि मे वामोरू ।

तदुत्तिष्ठ अनेन रक्ताशोकपादपेनान्तरिते प्रेक्षावहे क एष इति।

३३. एतत्तच्चन्दनलतागृहम् । तदेहि प्रविशावः ।

३५. भर्तृदारिके ! दिष्ट्या वर्धसे । स एव त एषहृदयवल्लभो जनः ।

३६. हञ्जे ! एनं प्रेक्ष्यातिसाध्वसेन न शक्नोमीहैवासन्ने स्थातुम् । कदाप्येष मां प्रेक्षते । तदेह्यन्यतो गच्छावः । हञ्जे ! वेपते मे वामोरुः ।

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५. आर्या.

३७. चेटी—(विहस्य) अइ कादरे इह ट्ठिदं तुमं को पेक्खादि। णं विसुमरिदो एव्व दे एसो अग्गदो रत्तासोअपादवो। ता इह एव्व उवविसिअ चिट्ठम्ह। (तथा कुरुतः)

३८. विदू—(निरूप्य) भो अवस्स एसा सा चन्दमणिसिळा।

(नाय—सबाष्पं निःश्वसिति)

३९. चेटी—भट्टिदारिए आलावो वि सुणीअदि। ता अवहिदहिअआओ सुणेम्ह। (उभे आकर्णयतः)

४०. विदू—(हस्तेन चालयन्) भो वअस्स णं भणामि एसा सा चन्दमणिसिलेत्ति।

४१. नाय—वयस्य! सम्यगुपलक्षितं भवता। (हस्तेन निर्दिश्य)

शशिमणिशिला सेयं यस्यां विपाण्डुरमाननं
करकिसलये कृत्वा वामे घनश्वसितोद्गमा।
चिरयति मयि व्यक्ताकूता मनाक् स्फुरिताधरा
नियमितमनोमन्युर्दृष्टा मया रुदती प्रिया॥ ६

तत्तस्यामेव चन्द्रमणिशिलायामुपविशावः।

(उभावुपविशतः)

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३७. अयि कातरे! इह स्थितां त्वां कः प्रेक्षते? ननु विस्मृत एव त एषोऽग्रतो रक्ताशोकपादपः। तदिहैवोपविश्य तिष्ठावः।

३८. भो वयस्य! एषा सा चन्द्रमणिशिला।

३९. भर्तृदारिके! आलापोऽपि श्रूयते। तदवहितहृदये शृणुवः।

४०. भो वयस्य! ननु भणाम्येषा सा चन्द्रमणिशिलेति।

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६. हरिणी.

४२. नाथ—(विचिन्त्य) हञ्जे का उण एसा हविस्सदि ।

४३. चेटी—भट्टिदारिए जधा अम्हे ओवारिदा एणं पेक्खम्ह, मा णाम तुमं पि एव्वं दिट्ठा ।

४४. नायि—जुज्जइ एदं । क उण पणअकुविदं पिअजणं हिअए कदुअ मन्तेदि ।

४५. चेटी—भट्टिदारिए मा ईरिसं आसङ्क । पुणो वि दाव सुणेम्ह ।

४६. विदू—(आत्मगतम्) अहिरमदि एसो एदाए कहाए। ता भोदु, एदं एव्व वादइस्सं । (प्रकाशम्) भो अवस्स, तदो सा रुददी तुए किं भणिदा?

४७. नाय—वयस्य ! इदमुक्ता ।

निष्यन्दत इवानेन मुखचन्द्रोदयेन ते ।

एतद्बाष्पाम्बुना सिक्तं चन्द्रकान्तशिलातलम् ॥

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४२. हञ्जे ! का पुनरेषा भविष्यति ।

४३. भर्तृदारिके ! यथावामपवारिते एनं प्रेक्षावहे मा नाम त्वमप्येवं दृष्टा ।

४४. युज्यत एतत् । कं पुनः प्रणयकुपितं प्रियजनं हृदये कृत्वा मन्त्रयते ।

४५. भर्तृदारिके ! मेदृशमाशङ्क । पुनरपि तावच्छृणुवः ।

४६. अभिरमत एष एतया कथया । तद्भवतु, एतामेव वादयिष्यामि । भो वयस्य ! ततः सा रुदती त्वया किं भणिता ?

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७. श्लोकः.

४८. नायि—(सरोषम्) चउरिए अत्थि किंचि अदो वि अवरं सोदव्वं (सास्रम्) ता एहि गच्छह्म ।

४९. चेटी—(हस्ते गृहीत्वा) भट्टिदारिए मा एव्वं भण । जेण तुमं दिट्ठा सो अण्णं भणिस्सदित्ति णहि मे हिअअं पत्ताअदि । ता कहावसाणं एव्व पडिवालएम्ह ।

५०. नाय—वयस्य ! जाने तामेवास्यां शिलायामालिख्य तया चित्रगतमात्मानं विनोदयामीति । तदित एव गिरितटान्मनःशिलाशकलान्यादायागच्छ ।

५१. विदू—जं भवं आणवेदि । (परिक्रम्य गृहीत्वोपसृत्य) भो तुए एक्को वण्णओ आणाविदो । मए उण इह पव्वदे सुलहा पञ्चजाईआ वण्णआ आणीदा । ता आलिहदु भवं । (एवं वर्णकानुपनयति)

५२. नाय—वयस्य! साधु कृतम् । (गृहीत्वा शिलायां तामालिखन् सरोमाञ्चम्) सखे ! पश्य पश्य—

अक्लिष्टबिम्बशोभाधरस्य नयनोत्सवस्य शशिन इव ।
दयितामुखस्य रेखा सुखयति नः प्रथमदृष्टेयम् ॥ ८

(इति लिखति)

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४८. चतुरिके! अस्ति किंचिदतोऽप्यपरं श्रोतव्यम् । तदेहि गच्छावः ।

४९. भर्तृदारिके ! मैवं भण । येन त्वं दृष्टा सोऽन्यां भणिष्यतीति नहि मे हृदयं प्रत्येति । तत्कथावसानमेव प्रतिपालयावः ।

५१. यद्भवानाज्ञापयति । भो त्वयैको वर्णक आज्ञापितः मया पुनरिह पर्वते सुलभाः पञ्चजातीया वर्णका आनीताः । तदालिखतु भवान् ।

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८. आर्या.

५३. विदू—(सकौतुकं निर्वर्ण्य) भो वअस्स अप्पच्चक्खेपि एव्वं णाम रूअं लिहीअदि । अहो अच्चरिअं ।

५४. नाय—(सस्मितम्) वयस्य ! किमत्राश्चर्यम् ?

प्रिया सन्निहितैवेयं सङ्कल्पैः स्थापिता पुरः ।

दृष्ट्वा दृष्ट्वा लिखाम्येनां यदि तत्कोऽत्र विस्मयः ॥ ९

५५. नायि—(सास्रम्)चउरिए जाणिदं क्खु कहावसाणं । ताएहि मित्तावसुं पेक्खम्ह ।

५६. चेटी—(सविषादमात्मगतम्)कहं जीविदणिरपेक्खो विअ से आलावो । (प्रकाशम्) भट्टिदारिए णं गदा एव्व तहिं मणोहरिआ । ता कदाचि भट्टा मित्तावसू इह एव्व आअच्छदि ।

(ततः प्रविशति मित्रावसुः)

५७. मित्रावसुः—आज्ञापितोऽस्मि तातेन यथा—'वत्स मित्रावसो! कुमारजीमूतवाहनोऽस्माभिरिहासन्नतरः परीक्षितः कृतो योग्यो वरः । तदस्मै वत्सा मलयवती प्रतिपाद्यताम्'—इति । अहं तु स्नेहपराधीनतयान्यदेव किमप्यवस्थान्तरमनुभवामि । यतः—

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५३. भो वयस्य! अप्रत्यक्षेऽप्येवं नाम रूपं लिख्यते। अहो आश्चर्यम्।

५५. चतुरिके! ज्ञातं खलु कथावसानम्। तदेहि मित्रावसुं प्रेक्षावहे ।

५६. कथं जीवितनिरपेक्ष इवास्या आलापः । भर्तृदारिके ! ननु गतैव तत्र मनोहरिका । तत्कदाचिद्भर्ता मित्रावसुरिहैवागच्छति ।

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९. श्लोकः

यद्विद्याधरराजवंशतिलकः प्राज्ञः सतां संमतो
रूपेणाप्रतिमः पराक्रमधनो विद्वान्विनीतो युवा ।
यश्चासूनपि संत्यजेत्करुणया सत्त्वार्थमभ्युद्यत-
स्तेनास्मै ददतः स्वसारमतुलां तुष्टिर्विषादश्च मे ॥ १०

श्रुतं च मयासौ जीमूतवाहनोऽत्रैव गौर्याश्रमसंबद्धे चन्दन-लतागृहे वर्तत इति । तदेतच्चन्दनलतागृहं यावत्प्रविशामि । (इति प्रविशति)

५८. विदू—(ससंभ्रममवलोक्य) भो वअस्स पच्छादेहि इमिणा कदलीवत्तेण इमं चित्तगदं कण्णअं ! एसो क्खु सिद्धजुवरा-अमित्तावसू इह आगदो कदावि पेक्खिस्सदि ।

(नाय—कदलीपत्रेण चित्रमाच्छादयति)

५९. मित्रा—(प्रविश्य) भो कुमार ! मित्रावसुः प्रणमति !

६०. नाय—(दृष्ट्वा) मित्रावसो ! स्वागतम् ? इहोपविश्यताम् ।

६१. चेटी—भट्टिदारिए आअदो भट्टि मित्तावसू ।

६२. नायि—हञ्जे, पिअं मे ।

६३. नाय—मित्रावसो ! अपि कुशली सिद्धराजो विश्वावसुः ?

६४. मित्रा—कुशली तातः । तदादेशेनास्मि त्वत्सकाशमागतः ।

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५८. भो वयस्य ! प्रच्छादयानेन कदलीपत्रेणेमां चित्रगतां कन्यकाम् । एष खलु सिद्धयुवराजमित्रावसुरिहागतः कदापि प्रेक्षिष्यते ।

६१. भर्तृदारिके ! आगतो भर्ता मित्रावसुः ।

६२. हञ्जे ! प्रियं मे ।

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१०. शार्दूलविक्रीडितम्.

६५. **नाय**—किमाह तत्रभवान्?

६६. **नायि**—(स्वगतम्) सुणिस्सं दाव किं तादेण संदिट्ठं।

६७. **मित्रा**—इदमाह तातः—अस्ति मे दुहिता मलयवती नाम जीवितमिवास्य सर्वस्यापि सिद्धराजान्वयस्य। सा मया तुभ्यं प्रदत्ता। तदियं प्रतिगृह्यताम् इति।

६८. **चेटी**—(विहस्य सहर्षम्) भट्टिदारिए! किं ण कुप्पसि दाणिं।

६९. **नायि**—(सस्मितं सलज्जं चाधोमुखी स्थित्वा) हञ्जे, मा हस। किं विसुमरिदं दे एअस्स अण्णहिअअत्तणं।

७०. **नाय**—(अपवार्य) वयस्य! संकटे पतिताः स्मः।

७१. **विदू**—(अपवार्य)भो जाणामि ण तं वज्जिअ अण्णस्सिं चित्तं दे अहिरमदि। ता जधा तधा जं किंपि भणिअ विसज्जीअदु एसो।

७२. **नायि**—(सरोषमात्मगतम्)हदास को वा एदं ण जाणेदि।

७३. **नाय**—मित्रावसो! क इव नेच्छति भवद्भिः सह श्लाघ्यमीदृशं संबन्धम्। किन्तु न शक्यते चित्तमन्यतः प्रवृत्तमन्यतः प्रवर्तयितुम्। अतो नाहमेनां प्रतिग्रहीतुमुत्सहे।

(नायि—मूर्च्छां नाटयति)

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६६. श्रोष्यामि तावत् किं तातेन संदिष्टम्?

६८. भर्तृदारिके! किं न कुप्यसीदानीम्?

६९. हञ्जे! मा हस। किं विस्मृतं त एतस्यान्यहृदयत्वम्?

७१. भो जानामि न तां वर्जयित्वान्यस्मिंश्चित्तं तेऽभिरमते। तद्यथा तथा यत्किंचिदपि भणित्वा विसृज्यतामेषः।

७२. हताश! को वैतन्न जानाति?

७४. चेटी—समस्ससिदु समस्ससिदु भट्टिदारीआ ।

७५. विदू—भो पराहीणो क्खु एसो । किं एदेण अणुणीदेण । गुरुअणं से गदुअ अब्भत्थेहि ।

७६. मित्रा—(स्वगतम्)साधूक्तमनेन । नायं गुरुजनवचनमतिक्रामति । अस्य गुरुरप्यस्मिन्नेव गौर्याश्रमे प्रतिवसति । तद्यावद्गत्वास्य पित्रोर्मलयवतीं प्रतिपादयामि ।

(नायि—समाश्वसिति)

मित्रा—(प्रकाशम्) एवं निवेदितात्मनोऽस्मान्प्रत्याचक्षाणः कुमार एव बहुतरं जानाति ।

७७. नायि—(सरोषं विहस्य) कहं पच्छाक्खाणलहू मित्तावसू पुणोवि किं पि मन्तेदि ।

(मित्रावसुर्निष्क्रान्तः)

नायि—(आत्मगतम्,सास्रमात्मानं पश्यन्ती) किं मह एदिणा दोहग्गकलङ्कमइलेन अच्चन्तदुःखभाइणा अज्ज वि सरीरेण धारिदेण ताइह एव्व असोअपाअवे इमाए अदिमुत्तलदाए उब्बन्धिअ अप्पाणं वावादइस्सं । ता एवं दाव । (प्रकाशं

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७४. समाश्वसितु समाश्वसितु भर्तृदारिका ।

७५. भो पराधीनः खल्वेषः । किमेतेनानुनीतेन । गुरुजनमस्य गत्वाभ्यर्थय ।

७७. कथं प्रत्याख्यानलघुर्मित्रावसुः पुनरपि किमपि मन्त्रयते ।

किं ममैतेन दौर्भाग्यकलङ्कमलिनेनात्यन्तदुःखभागिनाद्यापि शरीरेण धारितेन । तदिहैवाशोकपादपेऽनयातिमुक्तलतयो-

विलक्षस्मितेन) हञ्जे पेक्ख दाव मित्तावसू दूरं गदो ण वेत्ति जेण अहं वि इदो गमिस्सं ।

७८. चेटी—(कतिचित्पदानि गत्वालोक्य स्वगतम्) अण्णारिसं से हिअअं पेक्खामि। ण दाव अग्गे गमिस्सं । इह एव्व ओवारिदापेक्खामि किं एसा पडिवज्जदित्ति ।

७९. नायि—(दिशो विलोक्य पाशं पाणौ गृहीत्वा सास्रम्) भअवेदि गोरि जइ तुए इह जम्म म्मि मे ण कितो पसाओ, ता अण्णसिं पि जम्मन्तरे जधा ण ईदिसी दुक्खभाइणी होमि तधा करोहि। (कण्ठे पाशमर्पयति)

८०. चेटी—(दृष्ट्वा ससंभ्रममुपसृत्य) परित्ताअध परित्ताअध एसा भट्टिदारिआ उबबन्धिअ अप्पाणं वावादेदि ।

८१. नाय—(ससंभ्रममुपसृत्य) कासौ कासौ?

द्बध्यात्मानं व्यापादयिष्यामि। तदेवं तावत्। हञ्जे! प्रेक्षस्व तावन्मित्रावसुर्दूरं गतो न वेति येनाहमपीतो गमिष्यामि।

७८. अन्यादृशमस्य हृदयं प्रेक्षे। न तावदग्रे गमिष्यामि। इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यत इति ।

७९. भगवति गौरि! यदि त्वयेह जन्मनि मे न कृतः प्रसादः, (तदन्यस्मिन्नपि) जन्मान्तरे यथा नेदृशी दुःखभागिनी भवामि तथा कुरु ।

८०. परित्रायध्वं परित्रायध्वम्। एषा भर्तृदारिकोद्बध्यात्मानं व्यापादयति ।

८२. चेटी—इअं असोअपाअवे ।

८३. नाय—(सहर्षमवलोक्य) कथं सैवेयमस्मन्मनोरथभूमिः ।
(नायिकां पाणौ गृहीत्वा लतापाशमाक्षिपति)

न खलु न खलु मुग्धे ! साहसं कार्यमीदृक्
व्यपनय करमेतं पल्लवाभं लतायाः ।
कुसुममपि विचेतुं यो न मन्ये समर्थः
कलयति स कथं ते पाशमुद्ग्रन्धनाय ?॥ ११

८४. नायि—(ससाध्वसम्) हञ्जे, को उण एसो (सम्यङ्‌निरूप्य सरोषं हस्तमाक्षिपति) अये मुञ्च अग्गहत्थं। को तुमं णिवारिदुं कहं मरणेवि तुमं अब्भत्थणीओ ।

८५. नाय—

कण्ठे हारलतायोग्ये येन पाशस्त्वयार्पितः ।
गृहीतः सापराधोऽयं स कथं मुच्यते करः ? ॥ १२

८६. विदू—(चेटीमुपसृत्य) भोदि किं उण से इमस्स मरणव्यसाअस्स कारणं ।

८७. चेटी—णं एसो एव्व दे पिअवअस्सो ।

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८२. इयमशोकपादपे ।

८४. हञ्जे ! कः पुनरेषः ? अये ! मुञ्च मुञ्चाग्रहस्तम् । कस्त्वं निवारयितुम् ? कथं मरणेऽपि त्वमभ्यर्थनीयः ?

८६. भवति ! किं पुनरस्या अस्य मरणव्यवसायस्य कारणम् ?

८७. नन्वेष एव ते प्रियवयस्यः ।

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११. मालिनी. १२. श्लोकः.

८८. नाय—कथमहमेवास्या मरणव्यवसायकारणम्? तदेतन्नखल्व-हमवगच्छामि ।

८९. विदू—भोदि कहं विअ ।

९०. चेटी—(साकूतम्) जा सा दे पिअवअस्सेण कावि हिअअवल्लहा सिलाअले आलिहिआ ताए पक्खवादिणा एदेण पडिबादअन्तस्सवि मित्तावसुणो णाहं पडिग्गहीदेत्ति जादणिव्वेदाए एदं व्ववसिदं ।

९१. नाय—(सहर्षमात्मगतम्) कथमियमेवासौ विश्वावसोर्दुहिता मलयवती। अथवा रत्नाकरादृते कुत श्चन्द्रलेखायाः प्रसूतिः। हा कथं वञ्चितोऽस्म्यनया ।

९२. विदू—भोदि! जइ एव्वं! ता अणवरद्धो दाणीं पिअवअस्सो। एसा क्खु आलिहिदा। अहवा, जइ मम ण पत्तीअसि। तदो सअं एव्व गदुअ सिलाअळे पेक्खदु भोदि ।

(नायि—सहर्षं सलज्जं च नायकं पश्यन्ती हस्तमाकर्षति)

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८९. भवति! कथमिव?

९०. या सा ते प्रियवयस्येन कापि हृदयवल्लभा शिलातल आलिखिता तस्यां पक्षपातिनैतेन प्रतिपादयतोऽपि मित्रावसोर्नाहं प्रतिगृहीतेति जातनिर्वेदयैतद्व्यवसितम् ।

९२. भवति! यद्येवं तदनपराद्ध इदानीं प्रियवयस्यः। एषा खल्वालिखिता। अथवा, यदि मम न प्रत्येषि, ततः स्वयमेव गत्वा शिलातले प्रेक्षतां भवती ।

९३. नाय—(सस्मितम्) न तावन्मुञ्चामि यावन्मम हृदयवल्लभां शिलायामालिखितां न पश्यसि ।

(सर्वे चन्दनलतागृहं प्रविशन्ति)

९४. विदू—(कदलीपत्रमपनीय) भोदि, पेक्ख पेक्ख एदं से हिअअवल्लहं जणं ।

९५. नायि—(निरूप्यापवार्य च सस्मितम्) चउरिए ! अहं विअ आलिहिदा ?

९६. चेटी—(चित्राकृतिं नायिकां च निर्वर्ण्य) भट्टिदारिए किं भणासि अहं विअ आलिहिदेत्ति । ईदिसं से सारिच्छं जेण ण जाणीआदि किं दाव मणिसिलाए भट्टिदारिआए पडिबिम्बं संकन्तं आदु तुमं आलिहिदेत्ति ।

९७. नायि—(विहस्य) हञ्जे दुज्जणीकिदम्हि इमिणा मं चित्तगदं दंसअन्तेण ।

९८. विदू——भो भो णिव्वुत्तो दाणिं ते गन्धव्वो विवाहो। ता

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९४. भवति! प्रेक्षस्व प्रेक्षस्व एतमस्य हृदयवल्लभं जनम् ।

९५. चतुरिके! अहमिवालिखिता ?

९६. भर्तृदारिके! किं भणस्यहमिवालिखितेति। ईदृशमस्याः सादृश्यं येन न ज्ञायते किं तावन्मणिशिलायां भर्तृदारिकायाः प्रतिबिम्बं संक्रान्तम् अथवा त्वमालिखितेति ।

९७. हञ्जे! दुर्जनीकृतास्म्यनेन मां चित्रगतां दर्शयता ।

९८. भो भो निर्वृत्त इदानीं ते गान्धर्वो विवाहः । तन्मुञ्च

मुञ्च दाव से अग्गहत्थं । एसा क्खु कावि तुरिदतुरिदा इदो एव्व आअच्छदि ।

(नाय—ईषत्स्मितं कृत्वा नायिकां मुञ्चति)

(ततः प्रविशति चेटी)

९९. चेटी—(सहर्षं सहसोपसृत्य) भट्टिदारिए दिट्ठिआ वड्ढसे । पडिच्छिदा तुमं भट्टिणो जीमूतवाहणस्स गुरुहिं ।

१००. विदू—(नृत्यन्) ही ही भो ! संपुण्णा मणोरथा पिअवअस्सस्स । अहवा णहि णहि, भोदीए मलअवदीए । अहवा ण एदाणं, (भोजनमभिनयन्) मम एव्व एक्कस्स बम्हणस्स ।

१०१. चेटी—(नायिकामुद्दिश्य) आणत्तह्मि जुवराअमित्तावसुणा जधा—अज्ज एव्व मलअवदीए विवाहूसवस्स मङ्गलं संवुत्तं भविस्सदि । ता लहु तं गेण्हिअ आअच्छत्ति । ता एहि गच्छम्ह ।

तावदस्या अग्रहस्तम् । एषा खलु कापि त्वरितत्वरिता इत एवागच्छति ।

९९. भर्तृदारिके! दिष्ट्या वर्धसे । प्रतीष्टा त्वं भर्तुर्जीमूतवाहनस्य गुरुभिः ।

१००. ही ही भोः ! संपूर्णा मनोरथाः प्रियवयस्यस्य । अथवा नहि नहि भवत्या मलयवत्याः । अथवा नैतयोः ममैवैकस्य ब्राह्मणस्य ।

१०१. आज्ञप्तास्मि युवराजमित्रावसुना, यथा अद्यैव मलयवत्या विवाहोत्सवस्य मङ्गलं संवृत्तं भविष्यति । तल्लघु तां गृहीत्वा-गच्छ इति । तदेहि गच्छावः ।

१०२. विदू—आः गदासि क्खु तुमं दासीए धीए एदं गेण्हिअ। वअस्सेण किं इध एव्व अवत्थिदव्वं।

१०३. चेटी—(विहस्य) हदास मा तुवर। तुम्हाणवि ण्हवणकं आगदं एव्व।

(नायिका सानुरागं सलज्जं च नायकं पश्यन्ती सपरिवारा निष्क्रान्ता)

१०४. (नेपथ्ये वैतालिकः पठति)

वृष्ट्या पिष्टातकस्य द्युतिमिह मलये मेरुतुल्यां दधानः
सद्यः सिन्दूरधूलीकृतदिवसमुखारम्भसन्ध्यातपश्रीः।
उद्गीतैरङ्गनानां सममनुरणयन्नूपुरारावहृद्यै-
रुद्दाहस्नानवेलां कथयति भवतः सिद्धये सिद्धलोकः॥ १३

१०५. विदू—(समाकर्ण्य) भो वअस्स दिट्ठिआ आअदं ण्हवणकं।

१०६. नाय—(सहर्षं) सखे! यद्येवं तत्किमिदानीमिह स्थितेन। तदागच्छ आवामपि तातं नमस्कृत्य स्नानभूमिमेव गच्छावः।

अन्योन्यप्रीतिकृतां समानरूपानुरागकुलवयसाम्।
केषाञ्चिदेव मन्ये समागमो भवति पुण्यवताम्॥ १४

(इति निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः।

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१०२. आः गतासि खलु त्वं दास्याः पुत्रि एनां गृहीत्वा। वयस्येन किमिहैवावस्थातव्यम्?

१०३. हताश! मा त्वरस्व। युष्माकमपि स्नपनकमागतमेव।

१०५. भो वयस्य! दिष्ट्या आगतं स्नपनकम्।

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१३. स्रग्धरा. १४. आर्या.

॥ श्रीः ॥

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति मत्तो विचित्रविह्वलवेषश्चषकहस्तो विटः स्कन्धारोपितसुराभाण्डश्चेटश्च)

१. विटः—(सहर्षम्)

णिच्चं जो पिवइ सुरं जणस्स पिअसङ्गमं च जो कुणइ ।
मण्णे दो विअ देवा वलदेवो कामदेवो अ ॥ १

(घूर्णमानः) सहलं क्खु मह सेहरअस्स जीविअं ।

वच्छत्थलम्मि दइआ णीलुप्पलवासिआ मुहे मइरा ।
सीसम्मि अ सेहरओ णिच्चं विअ संठ्ठिदो जस्स ॥ २

(प्रस्खलन्)अरे को मं चालेदि। (सहर्षम्) अवस्सं णोमालिआ मं परिहसेदि ।

२. चेटः—भट्टक ण दाव अज्जवि आअच्छदि णोमालिआ ।

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१. नित्यं यः पिबति सुरां जनस्य प्रियसंगमं च यः कुरुते ।
मन्ये द्वावेव देवौ बलदेवः कामदेवश्च ॥

सफलं खलु मम शेखरकस्य जीवितम् ।

वक्षःस्थले दयिता नीलोत्पलवासिता मुखे मदिरा ।
शीर्षे च शेखरको नित्यमिव संस्थितो यस्य ॥

अरे! को मां चालयति? अवश्यं नवमालिका मां परिहसति।

२. भर्तः! न तावदद्याप्यागच्छति नवमालिका ।

१, २. आर्या.

३. विटः—(सरोषम्) पढमपहरे एव्व मलअवदीए विवाहमङ्गलं संवुत्तं। ता कीस सा दाणिं पहादेवि ण आअच्छदि। (विचिन्त्य सहर्षम्) अहवा अज्ज इमस्सि मलअवदीविवाहमङ्गलमहूसवे सव्वो एव्व णिअपणइणीजणसहाओ सिद्धविज्जाहरलोओ कुसुमाअरुज्जाणे आवाणअसुहं अणुविस्सदित्ति तक्केमि। तहिं एव्व णोमालिआ मं अवेक्खमाणा चिट्ठदि। ता अहं पि तहिं एव्व गमिस्सं। कीदिसो णोमालिआए विणा सेहरओ। (स्खलन् परिक्रामति)

४. चेटः—एदु एदु भट्टके। एदं कुसुमाअरुज्जाणं। ता पविसदु भट्टके।

(उभौ प्रवेशं नाट्यतः)
(ततः प्रविशति स्कन्धन्यस्तवस्त्रयुगलो विदूषकः)

५. विदूषकः—सुदं क्खु मए अज्ज पिअवअस्सो कुसुमाकरुज्जाणं गमिस्सदित्ति। ता जाव तहिं एव्व गमिस्सं। (परिक्रम्यावलो-

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३. प्रथमप्रहर एव मलयवत्या विवाहमङ्गलं संवृत्तम्। तत्कस्मात्सेदानीं प्रभातेऽपि नागच्छति? अथवाद्यास्मिन्मलयवतीविवाहमङ्गलमहोत्सवे सर्व एव निजप्रणयिनीजनसहायः सिद्धविद्याधरलोकः कुसुमाकरोद्यान आपानसुखमनुभविष्यतीति तर्कयामि। तत्रैव नवमालिका मामवेक्षमाणा तिष्ठति। तदहमपि तत्रैव गमिष्यामि। कीदृशो नवमालिकया विना शेखरकः।

४. एतु एतु भट्टारकः। इदं कुसुमाकरोद्यानम्। तत्प्रविशतु भट्टारकः।

५. श्रुतं खलु मया अद्य प्रियवयस्यः कुसुमाकरोद्यानं गमिष्यतीति.

क्य च) एदं कुसुमाकरुज्जाणं ता पविस्सं । (प्रविश्य भ्रमर-बाधां नाटयन्) अरे कीस उण एदे दुट्ठमहुअरा मं एव्व अभिहवन्दि । (आत्मानमाघ्राय) भोदु जाणिदं । जं तं मलवदीए बन्धुजणेण जामादुअस्स पिअवअस्सोत्ति कदुअ सबहुमाणं सुगन्धवण्णकेहिं विलित्तो ह्मि । संताणअसेहरं च मे सीसे पिनद्धं । सो क्खु एसो अच्चादरो अणत्थीभूदो। ता किं दाणिं एत्थ करिस्सं । अहवा एदेन एव्व मलअवदीए सआसादो लद्धेण रत्तसुअजुगलेण इत्थिआवेसं विहिअ उत्तरीअकदावगुण्ठणो गमिस्सं । पेक्खामि दाव किं मे दासीएपुत्ता दुट्ठमहुअरा करिस्सन्ति । (तथा करोति)

६. विटः—(निरूप्य सहर्षम्)अरे चेड (अङ्गुल्या निर्दिशन् सहासम्) एसा क्खु णोमालिआ मं पेक्खिअ अहं चिरस्स

तद्यावत्तत्रैव गमिष्यामि । इदं कुसुमाकरोद्यानम् तत्प्रविशामि । अरे! कस्मात्पुनरेते दुष्टमधुकरा मामेवाभिभवन्ति । भवतु ज्ञातम् । यत्तन्मलयवत्या बन्धुजनेन जामातुः प्रियवयस्य इति कृत्वा सबहुमानं सुगन्धवर्णकैर्विलिप्तोऽस्मि । संतानकशेखरश्च मम शीर्षे पिनद्धः । स खल्वेषोऽत्यादरोऽनर्थीभूतः ।तत्किमिदानीमत्र करिष्यामि । अथवा एतेनैव मलयवत्याः सकाशाल्लब्धेन रक्तांशुकयुगलेन स्त्रीवेषं विधायोत्तरीयकृतावगुण्ठनो गमिष्यामि । प्रेक्षे तावत्किं मे दास्याः पुत्रा दुष्टमधुकराः करिष्यन्ति ।

६. अरे चेट ! एषा खलु नवमालिका मां प्रेक्ष्य अहं चिरस्यागत इति

आअदो त्ति कदुअ कुविदा अवगुण्ठणं करिअ अण्णदो गच्छदि । ता कण्ठे गोह्णिअ पसादेमि णं (सहसोपसृत्य विदूषकं कण्ठे गृहीत्वा मुखे ताम्बूलं दातुमिच्छति)

७. विदू—(मद्यगन्धंमूचयन्) दूरं रे दूरं (इति नासिकां पिधाय परावृत्य स्थित्वा) कहं एक्काणं दुट्ठमहुअराणं सआसादो परिब्भट्ठो दाणिं अण्णस्स दुट्ठमहुअस्स मुहे पडिदोह्मि ।

८. विटः—कहं कोवेण परम्मुहीभूदा । भोदु पाएसु पडिअ पसादेमि । (प्रणामं कुर्वन्विदूषकस्य चरणावात्मनः शिरसि कृत्वा) पसीद णोमालिए पसीद !

(ततः प्रविशति चेटी)

९. चेटी—आणत्तह्मि भट्टिदारिआए मलअवदीए जणणीए । हञ्जे णोमालिए कुसुमाकरुज्जाणं गदुअ उज्जाणवालिअं पल्लविअं भणाहि—अज्ज सविसेसं तमालवीहिअ सज्जीकरेहि । मलअवदीए सहिदेण जामादुणा तत्थ गन्तव्वं—त्ति । आणत्ता च

कृत्वा कुपितावगुण्ठनं कृत्वान्यतो गच्छति । तत्कण्ठे गृहीत्वा प्रसादयाम्येनाम् ।

७. दूरं रे दूरं । कथमेकेषां दुष्टमधुकराणां सकाशात्परिभ्रष्ट इदानीमन्यस्य दुष्टमधुकरस्य मुखे पतितोऽस्मि ।

८. कथं कोपेन पराङ्मुखीभूता । भवतु पादयोः पतित्वा प्रसादयामि । प्रसीद नवमालिके प्रसीद ।

९. आज्ञप्तास्मि भर्तृदारिकाया मलयवत्या जनन्या । हञ्जे नवमालिके कुसुमाकरोद्यानं गत्वोद्यानपालिकां पल्लविकां भण—अद्य सविशेषं तमालवीथिकां सज्जीकुरु । मलयवत्या सहितेन

जामात्रा तत्र मए पल्लविआ। ता जाव रअणीविरहजणि-दुक्कण्ठं पिअवअस्सं सेहरअं अण्णेसामि। (दृष्ट्वा) एसो सेहरओ। (सरोषम्)कहं अण्णं कं पि इत्थिअं पसादेदि। ता इह ट्ठिदा एव्व जाणामि का एसेत्ति।

१०. विटः—(सहर्षम्)

हरिहरपिदामहाणं पि गव्विदो जो ण जाणए णमिदुं।
सो सेहरओ चलणेसु तुज्झ णोमालिए पडइ॥ ३

११. विदू—अरे दासीए पुत्ता मत्तबालआ कुदो एत्थ णोमालिआ।

१२. चेटी—(निरूप्य सस्मितम्) कहं अहंत्ति करिअ मदपरवसेण सेहरएण अज्जअत्तेओ पसादीअदि। ता जाव अलीअकोवं करिअ दुवेवि एदे परिहसिस्सं।

जामात्रा तत्र गन्तव्यमिति। आज्ञप्ता च मया पल्लविका। तद्यावद्रजनी विरहजनितोत्कण्ठं प्रियवयस्यं शेखरकमन्विष्यामि। एष शेखरकः। कथमन्यां कामपि स्त्रियं प्रसादयति। तदिह स्थितैव जानामि का एषेति।

१०. हरिहरपितामहानामपि गर्वितो यो न जानाति नन्तुम्।
स शेखरकश्चरणयोस्तव नवमालिके पतति॥

११. अरे दास्याः पुत्र मत्तबालक कुतोऽत्र नवमालिका।

१२. कथमहमिति कृत्वा मदपरवशेन शेखरकेणार्यात्रेयः प्रसाद्यते। तद्यावदलीककोपं कृत्वा द्वावप्येतौ परिहसिष्यामि।

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३. आर्या.

१३. चेटः—(चेटीं दृष्ट्वा शेखरकं हस्तेन गृहीत्वा चालयन्) भट्टक मुञ्च एदं। ण भोदि एसा णोमालिआ। एसा उण रोसारत्तेहिं लोअणेहिं पेक्खन्ती इदो एव्व आअच्छदि।

१४. चेटी—(उपसृत्य) सेहरअ का क्खु एसा पसादीअदि।

१५. विदू—(अवगुण्ठनमपनीय) अहं मन्दभाअधेआए पुत्तो।

१६. विटः—(विदूषकं निरूप्य सरोषमुत्थाय च) अरे कविल-मक्कडअ। तुमं पि मं सेहरअं पदारेसि। (मुखे चपेटां दत्वा) अरे चेडा गेण्ह एदं जाव णोमालिअं पसादेमि।

१७. चेटः—जं भट्टको आणवेदि।

१८. विटः—(विदूषकं विमुच्य चेट्याः पादयोःपतति) पसीद णोमालिए पसीद।

१९. विदू—(स्वगतम्) एसो क्खु अवक्कमिदुं अवसरो। (पला-यितुमिच्छति)

(चेटः—विदूषकं यज्ञोपवीते गृह्णाति तच्च त्रुट्यति)

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१३. भर्तर्मुञ्चैतां। न भवत्येषा नवमालिका। एषा पुना रोषारक्ताभ्यां लोचनाभ्यां प्रेक्षमाणा इत एवागच्छति।

१४. शेखरक ! का खल्वेषा प्रसाद्यते।

१५. अहं मन्दभागधेयायाः पुत्रः।

१६. अरे कपिलमर्कट ! त्वमपि मां शेखरकं प्रतारयसि। अरे चेट! गृहाणैनं यावन्नवमालिकां प्रसादयामि।

१७. यद्भर्ताज्ञापयति।

१८. प्रसीद नवमालिके प्रसीद।

१९. एष खल्वपक्रमितुमवसरः।

२०. विटः—कहिं कहिं कविलमक्कडअ पलाअसि (तदुत्तरीयेण कण्ठे बद्ध्वापकर्षति)

२१. विदू—भोदि णोमालिए पसीद मोचेहि मं ।

२२. चेटी—(विहस्य) जइ भूमीए सीसं णिवेसिअ पाएसु मे पडसि ता मोचइस्सं ।

२३. विदू—(सरोषं सकम्पं च) भो! गन्धव्वराजमित्तो बम्हणो भविअ दासीए धीआए पाएसु पडिस्सं ।

२४. चेटी—(अङ्गुल्या तर्जयन्ती सस्मितम्) दाणिं एव्व पाडइस्सं। सेहरअ उट्ठेहि । पसण्णा क्खु दे अहं । (कण्ठे गृह्णाति) एसो उण जामादुअस्स पिअवअस्सो बम्हणो तुए खली-किदो । एदं सुणिअ कदापि भट्टा मित्तावसू कोवं करेदि । ता आदरेण सम्माणेहि एणं ।

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२०. क्व क्व कपिलमर्कट पलायसे ?

२१. भवति नवमालिके! प्रसीद मोचय माम् ।

२२. यदि भूमौ शीर्षं निवेश्य पादयोर्मे पतसि तन्मोचयिष्यामि ।

२३. भोः! गन्धर्वराजमित्रं ब्राह्मणो भूत्वा दास्याः पुत्र्याः पादयोः पतिष्यामि ।

२४. इदानीमेव पातयिष्यामि। शेखरक! उत्तिष्ठ। प्रसन्ना खलु तेऽहम् । एष पुनर्जामातुः प्रियवयस्यो ब्राह्मणस्त्वया खली कृतः । एतच्छ्रुत्वा कदापि भर्ता मित्रावसुः कोपं करोति । तदादरेण संमानयैनम् ।

२५. विटः—जं णोमालिआ आणवेदि। (विदूषकं कण्ठे गृहीत्वा) अज्ज तुमं संबन्धिओत्ति करिअ मए परिहसिदो। (मस्तकं घूर्णयन्) किं सच्चं एव्व सेहरओ मत्तबालओ।

२६. विदू—णहि णहि।

२७. विटः—(सहर्षम्) ता किदो परिहासो। (उत्तरीयं वर्तुलीकृत्य विदूषकायासनं ददाति) इह उवविसदु संबन्धिओ।

२८. विदू—(स्वगतम्) दिट्ठिआ अवगदो विअ से मदावेगो (उपविशति)

२९. विटः—णोमालिए तुमंवि एदस्स समीवे उवविस जेण दुवेवि तुह्मे समं एव्व संमाणइस्सं।

चेटी—(विहस्योपविशति)

विटः—रे चेड सुभरिअं क्खु एदं चसकं करेहि अच्छसुराए।

चेटः—(नाट्येन चषकभरणं करोति)

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२५. यन्नवमालिकाज्ञापयति। आर्य! त्वं संबन्धीति कृत्वा मया परिहसितः। किं सत्यमेव शेखरको मत्तबालकः?

२६. नहि नहि।

२७. तत्कृतः परिहासः। इहोपविशतु संबन्धी।

२८. दिष्ट्यापगत इवास्य मदावेगः।

२९. नवमालिके! त्वमप्येतस्य समीप उपविश येन द्वावपि युवां सममेव संमानयिष्यामि।

रे चेट! सुभरितं खल्वेतच्चषकं कुर्वच्छसुरया।

*विटः—(स्वशिरःशेखरात्पुष्पाणि गृहीत्वा चषके विन्यस्य जानुभ्यां स्थित्वा नवमालिकाया उपनयति) णोमालिए चक्खिअ देहि एदं एदस्स ।

३०. चेटी—(सस्मितम्) जं सेहरओ भणादि। (तथा कृत्वा विटस्यार्पयति)

३१. विटः—(विदूषकाय चषकमर्पयन्) एदं णोमालिआमुहसंसग्गवासविसेसवड्ढिदरसं सेहरआदो अण्णेण केणवि अणास्सादिदपुरुव्वं। ता पिब एदं। किं दे अदोवि अवरं संमाणं करिस्सं ।

३२. विदू—(सविलक्षस्मितम)सेहरअ बह्मणो क्खु अहं ।

३३. विटः—जइ तुमं बह्मणो ता कहिं दे दाव बह्मसुत्तं ।

३४. विदू—(यज्ञोपवीतं स्वशरीरेऽदृष्ट्वा) तं क्खु इमिणा चेडेण कड्ढिअमाणस्स मे छिण्णं ।

३५. चेटी—(विहस्य) जइ एव्वं ता वेदक्खराइंवि दाव कतिचि उदाहर ।

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* नवमालिके ! आस्वाद्य देह्येतदेतस्य ।

३०. यच्छेखरको भणति ।

३१. एतन्नवमालिकामुखसंसर्गवासविशेषवर्धितरसं शेखरकादन्येन केनाप्यनास्वादितपूर्वम् । तत्पिबैतत् किं तेऽतोऽप्यपरं संमानं करिष्यामि ।

३२. शेखरक ! ब्राह्मणः खल्वहम् ।

३३. यदि त्वं ब्राह्मणस्तत् क ते तावद्ब्रह्मसूत्रम् ?

३४. तत्खल्वनेन चेटेन कृष्यमाणस्य मे छिन्नम् ।

३५. यद्येवं तद्वेदाक्षराण्यपि तावत् कतिचिदुदाहर ।

३६. विदू—भोदि इमिणा सीधुगन्धेण पिणद्धाइं मे वेदक्खराइं। अहवा किं मह भोदीए सह विवादेण एस दे बम्हणो पाएसु पडदि। (इति पादयोः पतितुमिच्छति)

३७. चेटी—(हस्ताभ्यां निवार्य)मा क्खु मा क्खु एव्वं करेदु अज्जो। (शेखरकं प्रति) सेहरअ ओसर ओसर। सच्चं क्खु बम्हणो एसो। (विदूषकस्य पादयोः पतित्वा)अज्ज ण तुए कुविदव्वं। संबन्धिआणुरूवो क्खु एसो मए परिहासो किदो।

३८. विटः—अहं वि एणं पसादेमि। (पादयोर्निपत्य) मरिसअदु मरिसअदु अज्जो मदपरवसेण जं मए अवरद्धं। जेण अहं णोमालिआए सह आवाणअं गमिस्सं।

३९. विदू—मरिसिदं मए सव्वं। गच्छह तुम्हे। जाव अहं वि पिअवअस्सं पेक्खामि।

(इति निष्क्रान्तौ विटश्चेटी च)

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३६. भवति! अनेन सीधुगन्धेन पिनद्धानि मे वेदाक्षराणि। अथवा किं मम भवत्या सह विवादेन एष ते ब्राह्मणः पादयोः पतति।

३७. मा खलु मा खल्वेवं करोत्वार्यः। शेखरक अपसरापसर। सत्यं खलु ब्राह्मण एषः। आर्य! न त्वया कुपितव्यम्। संबन्धिकानुरूपः खल्वेष मया परिहासः कृतः।

३८. अहमप्येनं प्रसादयामि। मर्षयतु मर्षयत्वार्यो मदपरवशेन यन्मयापराद्धम्। येनाहं नवमालिकया सहापानं गमिष्यामि।

३९. मर्षितं मया सर्वम्। गच्छतं युवाम्। यावदहमपि प्रियवयस्यं प्रेक्षे।

*विदू—दिट्ठिआ अदिक्कन्तो बम्हणस्स अकालमिच्चू । ता जाव अहं वि मत्तबालअसङ्गदूसिदो इह दिग्घिकाए ण्हाइअ पेक्खामि पिअवअस्सं । (तथा कृत्वा नेपथ्याभिमुखमवलोक्य) एसो क्खु पिअवअस्सो रूविणीं विअ सअंवरलच्छीं मलअवदीं हत्थे अवलम्बिअ इदो एव्व आअच्छदि । ता जाव गदुअ से पस्सपरिवत्ती होमि ।

(ततः प्रविशति विवाहवेषालङ्कृतो नायको मलयवती विभवतश्च परिवारः)

४०. नायकः—(मलयवतीं निरूप्य)

दृष्टा दृष्टिमधो दधाति कुरुते नालापमाभाषिता
शय्यायां परिवृत्य तिष्ठति बलादालिङ्गिता वेपते ।
निर्यान्तीषु सखीषु वासभवनान्निर्गन्तुमेवेहते
जाता वामतयैव मेऽद्य सुतरां प्रीत्यै नवोढा प्रिया ॥ ४

(मलयवतीं पश्यन्) प्रिये मलयवति !

हुङ्कारैर्ददता मया प्रतिवचो यन्मौनमासेवितं
यद्दावानलदीप्तिभिस्तनुरियं चन्द्रातपैस्तापिता ।

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*दिष्ट्या अतिक्रान्तो ब्राह्मणस्याकालमृत्युः । तद्यावदहमपि मत्तबालसङ्गदूषित इह दीर्घिकायां स्नात्वा प्रेक्षे प्रियवयस्यम् । एष खलु प्रियवयस्यो रूपिणीमिव स्वयंवरलक्ष्मीं मलयवतीं हस्तेऽवलम्ब्य इत एवागच्छति । तद्यावद्गत्वास्य पार्श्वपरिवर्ती भवामि ।

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४. शार्दूलविक्रीडितम्.

ध्यातं यत्सुबहून्यनन्यमनसा नक्तंदिनानि प्रिये
तस्यैतत्तपसः फलं मुखमिदं पश्यामि यत्तेऽधुना ॥ ५

४१. नायि—(अपवार्य) हञ्जे चउरिए ण केवलं दंसणीओ पिअं वि भणिदुं जाणादि ।

४२. चेटी—(विहस्य) अइ पडिवक्खवादिणि सच्चकं एव्व एदं । किं एत्थ पिअवअणं ।

४३. नाय—चतुरिके ! आदेशय मार्गं कुसुमाकरोद्यानस्य ।

४४. चेटी—एदु एदु भट्टा ।

४५. नाय—(परिक्रमन्नायिकां निर्दिश्य) स्वैरं स्वैरमागच्छतु । यतः—

खेदाय स्तनभार एव किमु ते मध्यस्य हारोऽपर-
स्ताम्यत्यूरुयुगं नितम्बभरतः काञ्च्याऽनया किं पुनः ।
शक्तिः पादयुगस्य नोरुयुगलं वोढुं कुतो नूपुरौ
स्वाङ्गैरेव विभूषितासि वहसि क्लेशाय किं मण्डनम् ॥ ६

४६. चेटी—एदं क्खु तं कुसुमाअरुज्जाणं । ता पविसदु भट्टा ।

(सर्वे प्रविशन्ति)

४७. नाय—(समन्तादवलोक्य) अहो नु कुसुमाकरोद्यानस्य परा श्रीः ।

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४१. हञ्जे चतुरिके ! न केवलं दर्शनीयः प्रियमपि भणितुं जानाति ।
४२. अयि प्रतिपक्षपातिनि ! सत्यमेवैतत् । किमत्र प्रियवचनम् ?
४४. एतु एतु भर्ता ।
४६. एतत्खलु तत्कुसुमाकरोद्यानम् । तत् प्रविशतु भर्ता ।

५, ६. शार्दूलविक्रीडितम्

इह हि—

निष्यन्दश्चन्दनानां शिशिरयति लतामण्डपे कुट्टिमान्तान्
श्रुत्वा धारागृहाणां ध्वनिमनुतनुते ताण्डवं नीलकण्ठः ।
यन्त्रोन्मुक्तश्च वेगाच्चलति विटपिनां पूरयन्नालवाला-
नापातोत्पीडहेलाहतकुसुमरजःपिञ्जरोऽयं जलौघः ॥ ७

अपि च—

अमी गीतारम्भैर्मुखरितलतामण्डपभुवः
परागैः पुष्पाणां प्रकटपटवासव्यतिकराः ।
पिबन्तः पर्याप्तं सह सहचरीभिर्मधुरसं
समन्तादापानोत्सवमनुभवन्तीव मधुपाः ॥ ८

४८. विदू—(उपसृत्य) जेदु जेदु भवं । सोत्थि भोदीए ।

४९. नाय—वयस्य ! चिरादायातोऽसि ।

५०. विदू—भो वअस्स लहु एव्व आअदोम्हि । किं उण विवाह-मङ्गलमहूसव.मिलिदसिद्धविज्जाहरावाणअदंसणकोदूहलेण परि-ब्भमन्तो एत्तिअं वेलं विलम्बिदोम्हि । ता पिअवअस्सो वि एदं पेक्खदु ।

५१. नाय—एवं यथाह भवान (समन्तादवलोक्य) वयस्य !

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४८. जयतु जयतु भवान् । स्वस्ति भवत्यै ।

५०. भो वयस्य ! लघ्वेवागतोऽस्मि । किं पुनर्विवाहमङ्गलमहोत्सव-मिलितसिद्धविद्याधरापानकदर्शनकौतूहलेन परिभ्रमन्नेतावतीं वेलां विलम्बितोऽस्मि । तत्प्रियवयस्योऽप्येतत् प्रेक्षताम् ।

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७. स्रग्धरा. ८. शिखरिणी.

पश्य पश्य—

दिग्धाङ्गा हरिचन्दनेन दधतः संतानकानां स्रजो
माणिक्याभरणप्रभाव्यतिकरैश्चित्रीकृताच्छांशुकाः ।
सार्धं सिद्धजनैर्मधूनि दयितापीतावशिष्टान्यमी
मिश्रीभूय पिबन्ति चन्दनतरुच्छायासु विद्याधराः ॥ ९

तदेहि वयमपि तमालवीथिकां गच्छामः ।

(सर्वे परिक्रामन्ति)

५२. विदू—एसा क्खु तमालवीहिआ । एदं सरदसंदावखेदिदं भोदीए बअणं लक्खीअदि । ता इह एव्व फलिहमणिसिलादले उपविसदु ।

५३. नाय— वयस्य ! सम्यगुपलक्षितम् ।

एतन्मुखं प्रियायाः शशिनं क्षिप्त्वा कपोलयोः कान्त्या ।
तापानुरक्तमधुना कमलं ध्रुवमीहते जेतुम् ॥ १०

(मलयवतीं हस्ते गृहीत्वा) प्रिये इहोपविशामः ।

(सर्वे उपविशन्ति)

नाय—(नायिकाया मुखमुन्नमय्य पश्यन्) प्रिये ! वृथैव त्वमस्माभिः कुसुमाकरोद्यानकुतूहलिभिः खेदितासि । कुतः—

एतत्ते भ्रूलतोद्भासि पाटलाधरपल्लवम् ।
मुखं नन्दनमुद्यानमतोऽन्यत्केवलं वनम् ॥ ११

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५२. एषा खलु तमालवीथिका । एतच्छरत्संतापखेदितं भवत्या वदनं लक्ष्यते । तदिहैव स्फटिकमणिशिलातल उपविशतु ।

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९. शार्दूलविक्रीडितम्. १०. आर्या. ११. श्लोकः.

५४. चेटी—(सस्मितं विदूषकं निर्दिश्य) सुदं एतु भट्टिदारिआ कहं वण्णीआदि ।

५५. विदू—चउरिए मा एव्व गव्वमुव्वह । अह्माणं वि मज्झे दंसणीओ जणो अत्थि एव्व । केवलं मस्सरेण को वि ण वण्णेदि ।

५६. चेटी—(सस्मितम्) अज्ज अहं तुमं वण्णेमि ।

५७. विदू—(सहर्षम्) भोदि जीवाविदो ह्मि । ता करेदु भोदी पसादं । जेण एसो मं पुणो वि ण भणादि जधा तुमं ईदिसो तारिसो कविलमक्कडाआरो त्ति ।

५८. चेटी—अज्ज तुमं मए विवाहजागरणे णिद्दाअमाणो णिमीलिअक्खो सोहणो दिट्ठो । ता तह एव्व चिट्ठ जेण वण्णेमि ।

(विदू॰ तथा करोति)

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५४. श्रुतं त्वया भर्तृदारिका कथं वर्ण्यते ।

५५. चतुरिके ! मैवं गर्वमुद्वह । अस्माकमपि मध्ये दर्शनीयो जनोऽस्त्येव केवलं मत्सरेण कोऽपि न वर्णयति ।

५६. आर्य ! अहं त्वां वर्णयामि ।

५७. भवति ! जीवितोऽस्मि । तत्करोतु भवती प्रसादम् । येनैष मां पुनरपि न भणति यथा त्वमीदृशस्तादृशः कपिलमर्कटाकार इति ।

५८. आर्य ! त्वं मया विवाहजागरणे निद्रायमाणो निमीलिताक्षः शोभनो दृष्टः । तत्तथैव तिष्ठ येन वर्णयामि ।

*चेटी—(स्वगतम्) जाव एसो णिमीलिअक्खो चिट्ठइ दाव णीलरसाणुआरिणा तमालपल्लवरसेण मुहं से कालीकरिस्सं।

(उत्थाय तमालपल्लवग्रहणं तन्निपीडनं च नाटयति ।
नायको नायिका च विदूषकं पश्यतः।)

५९. नाय—वयस्य! धन्यः खल्वसि योऽस्मासु तिष्ठत्सु त्वमेव वर्ण्यसे ।

(चेटी तमालरसेन विदूषकस्य मुखं कालीकरोति)
(नायिका नायकस्य मुखं दृष्ट्वा स्मितं करोति)

नाय—(नायिकामुखं दृष्ट्वा)
स्मितपुष्पोद्गमोऽयं ते दृश्यतेऽधरपल्लवे ।
फलं त्वन्यत्र मुग्धाक्षि चक्षुषोर्मम पश्यतः ॥ १२

६०. विदू—चेडिए किं तुए किदं ।

६१. चेटी—णं वण्णिदोसि ।

६२. विदू—(हस्तेन मुखं प्रमृज्य हस्तं दृष्ट्वा सरोषं दण्डकाष्ठमुद्यम्य) आः दासीए धीए राअउलं क्खु एदं। किं दे करिस्सं (नायकं

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*यावदेष निमीलिताक्षस्तिष्ठति तावन्नीलरसानुकारिणा तमालपल्लवरसेन मुखमस्य कालीकरिष्यामि ।

६०. चेटि! किं त्वया कृतम् ?

६१. ननु वर्णितोऽसि ।

६२. आः दास्याः पुत्रि! राजकुलं खल्वेतत्। किं ते करिष्यामि ?

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१२. श्लोकः.

निर्दिश्य) भो तुम्हाणं पुरदो एव्व अहं दासिएधीआए खली-
किदो । ता किं मह इहाट्ठिदेण । अण्णदो गमिस्सं दाव ।
(निष्क्रामति)

६३. चेटी—सच्चं क्खु कुविदो मे अज्जअत्तेओ । जाव अणुगदुअ
पसादइस्सं । (गन्तुमिच्छति)

६४. नायि—हञ्जे चउरिए कहं मं एआइणिं उज्झिअ गच्छसि ।

६५. चेटी—(नायकमुद्दिश्य सस्मितम्) एव्वं एआइणी चिरं
होहि (इति निष्क्रान्ता)

६६. नाय—(नायिकाया मुखं पश्यन्)

दिनकरकरामृष्टं बिभ्रद्द्युतिं परिपाटलां
दशनकिरणैः संसर्पद्भिः स्फुटीकृतकेसरम् ।
अयि मुखमिदं मुग्धे ! सत्यं समं कमलेन ते
मधु मधुकरः किंवैतास्मिन्पिबन्न विभाव्यते ॥ १३

(नायिका विहस्य मुखमन्यतो नयति)
(नायकः पुनस्तदेव पठति)
(प्रविश्य पटाक्षेपेण)

भो युवयोः पुरत एवाहं दास्याः पुत्र्या खलीकृतः । तत्किं
ममेह स्थितेन । अन्यतो गमिष्यामि तावत् । (निष्क्रामति)

६३. सत्यं खलु कुपितो मे आर्यात्रेयः । यावदनुगम्य प्रसादयि-
ष्यामि ।

६४. हञ्जे चतुरिके ! कथं मामेकाकिनीमुज्झित्वा गच्छसि ?

६५. एवमेकाकिनी चिरं भव ।

१३- हरिणो-

६७. चेटी—(सहसोपसृत्य(एसो क्खु अज्जमित्तावसू कज्जेण केण-
वि कुमारअं पेक्खिदुं आअदो ।

६८. नाय—प्रिये! गच्छ त्वमात्मनो गृहम् । अहमपि मित्रावसुं
दृष्ट्वा त्वरितमागत एव ।

(नायिका चेट्या सह निष्क्रान्ता)
(ततः प्रविशति मित्रावसुः)

६९. मित्तावसुः—

अनिहत्य तं सपत्नं कथमिव जीमूतवाहनस्याहम् ।
कथयिष्यामि हृतं तव राज्यं रिपुणेति निर्लज्जः ॥ १४

अनिवेद्य च न युक्तं गन्तुमिति निवेद्य गच्छामि ।
(इत्युपसर्पति)

७०. नाय—(मित्रावसुं दृष्ट्वा) मित्रावसो! इत आस्यताम् ।

(मित्रा-उपविशति)

नाय—(निरूप्य) मित्रावसो! संरब्ध इव लक्ष्यसे ।

७१. मित्रा—कः खलु मतङ्गहतके संरम्भः?

७२. नाय—किं कृतं मतङ्गेन?

७३. मित्रा—स्वनाशाय किल युष्मदीयं राज्यं समाक्रान्तम् ।

७४. नाय—(सहर्षमात्मगतम्) अपि नाम सत्यमेतत्स्यात्?

७५. मित्रा—अतस्तदुच्छित्तय आज्ञां दातुमर्हति कुमारः । किं
बहुना—

संसर्पद्भिः समन्तात्कृतसकलवियन्मार्गयानैर्विमानैः
कुर्वाणाः प्रावृषीव स्थगितरविरुचः श्यामतां वासरस्य ।

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६७. एष खल्वार्यमित्रावसुः कार्येण केनापि कुमारं प्रेक्षितुमागतः ।

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१४. आर्या.

एते याताश्च सद्यस्तव वचनमितः प्राप्य युद्धाय सिद्धाः
सिद्धं चोद्वृत्तशत्रुक्षयभयविनमद्राजकं ते स्वराज्यम् ॥ १५

अथवा किं बलौघैः—

एकाकिनापि हि मया रभसावकृष्ट-
निस्त्रिंशदीधितिसटाभरभासुरेण ।
अद्रेर्निपत्य हरिणेव मतङ्गजेन्द्र-
माजौ मतङ्गहतकं हतमेव विद्धि ॥ १६

७६. नाय—(कर्णौ पिधाय आत्मगतं) अहह दारुणमभिहितम् । अथवा एवं तावत् । (प्रकाशम्) मित्रावसो! कियदेतत् । बहुतरमपि बाहुशालिनि त्वयि संभाव्यते । किन्तु

स्वशरीरमपि परार्थे यः खलु दद्यादयाचितः कृपया ।
राज्यस्य कृते स कथं प्राणिवधक्रौर्यमनुमनुते ॥ १७

अपि च, क्लेशान्विहाय ममान्यत्र शत्रुबुद्धिरेव नास्ति । तद्यदि तेऽस्मत्प्रियं कर्तुमीप्सितं तदनुकम्प्यतामसौ क्लेशवशीकृतस्तपस्वी ।

७७. मित्रा—(सामर्षं सहासं च) कथं नानुकम्प्यत ईदृशोऽसावस्माकमुपकारी कृतज्ञश्च ?

७८. नाय—(स्वगतम्) प्रत्यग्रकोपाक्षिप्तचेतास्तावदयं न शक्यते निवर्तयितुम् । तदेवं तावत् (प्रकाशम्) मित्रावसो! उत्तिष्ठ । अभ्यन्तरमेव प्रविशावः । तत्रैव त्वां बोधयिष्यामि । संप्रति हि परिणतमहः ।

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१५. स्रग्धरा. १६. वसन्ततिलकम् १७. आर्या.

तथा हि—

निद्रामुद्राप्रबन्धान्मधुकरमनिशं पद्मकोशादपास्य-
न्नाशापूरैककर्मप्रवणनिजकरप्रीणिताशेषविश्वः ।
दृष्टः सिद्धैः प्रयुक्तस्तुतिमुखरमुखैरस्तमप्येष यास्य-
न्नेकः श्लाघ्यो विवस्वान् परहितकरणायैव यस्य प्रयासः ॥ १८

(इति निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः ।

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१८. स्रग्धरा

॥ श्रीः ॥

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशति गृहीतरक्तवस्त्रयुगलः कञ्चुकी प्रतीहारश्च)

१. कञ्चुकी—

अन्तःपुराणां विहितव्यवस्थः
पदे पदेऽहं स्खलितानि रक्षन् ।
जरातुरः संप्रति दण्डनीत्या
सर्वं नृपस्यानुकरोमि वृत्तम् ॥ १

२. प्रतीहारः—आर्य वसुभद्र! क भवान् प्रस्थितः?

३. कञ्चु—आदिष्टोऽस्मि देव्या महाराजमित्रावसुजनन्या यथा—कञ्चुकिंस्त्वया दशरात्रं यावन्मलयवत्या जामातुश्च रक्तवासांसि नेतव्यानि—इति। राजदुहिता मलयवती च श्वशुरकुले वर्तते। जीमूतवाहनोऽपि युवराजमित्रावसुना सह समुद्रवेलां द्रष्टुमद्य गत इति मया श्रुतम्। तन्न जाने किं राजपुत्र्याः सकाशं गच्छाम्युताहो जामातुरिति।

४. प्रती—आर्य! वरं राजपुत्र्याः सकाशं गन्तव्यम्। तत्र कदाचिदियत्यां वेलायां जामातापि प्रत्यागत एव भविष्यति।

५. कञ्चु—सुनन्द! साधूपदिष्टम्। भवता पुनः क गम्यते?

६. प्रती—अहमपि महाराजविश्वावसुना समादिष्टः यथा—सुनन्द! गच्छ मित्रावसुं ब्रूहि। अस्मिन्दीपप्रतिपदुत्सवे मलयवत्या

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१. उपजातिः

जामातुश्चैतदुत्सवानुरूपं यत्किञ्चित्प्रदीयते। तदागत्य निरूप्यतामिति। तद्गच्छतु राजपुत्रीसकाशमार्यः। अहमपि युवराजमित्रावसोरानयनाय गच्छामि।

(इति निष्क्रान्तौ)

विष्कम्भकः।

(ततः प्रविशति जीमूतवाहनो मित्रावसुश्च)

७. नायकः—

शय्या शाद्वलमासनं शुचिशिला सद्म द्रुमाणामधः
शीतं निर्झरवारि पानमशनं कन्दाः सहाया मृगाः।
इत्यप्रार्थितलभ्यसर्वविभवे दोषोऽयमेको वने
दुष्प्रापार्थिनि यत्परार्थघटनावन्ध्यैर्वृथा स्थीयते॥ २

८. मित्रावसुः—(ऊर्ध्वमवलोक्य) कुमार! त्वर्यतां त्वर्यताम्। समयोऽयं चलितुमम्बुराशेः।

९. नाय—(आकर्ण्य) सम्यगुपलक्षितम्।

उन्मज्जज्जलकुञ्जरेन्द्ररभसास्फालानुबन्धोद्धतः
सर्वाः पर्वतकन्दरोदरभुवः कुर्वन् प्रतिध्वानिनीः।
उच्चैरुच्चरति ध्वनिः श्रुतिपथोन्माथी यथायं तथा
प्रायः प्रेङ्खदसंख्यशङ्खधवला वेलेयमागच्छति॥ ३

१०. मित्रा—नन्वियमागतैव पश्य—

कवलितलवङ्गपल्लवकरिमकरोद्गारसुरभिणा पयसा।
एषा समुद्रवेला रत्नद्युतिरञ्जिता भाति॥ ४

२, ३. शार्दूलविक्रीडितम्. ४. आर्या.

तदेह्यस्माज्जलप्रसरणमार्गादपक्रम्यानेनैव गिरिसानुसमीपमार्गेण परिक्रामावः ।

११. **नायकः**—(परिक्रम्य अवलोक्य च) मित्रावसो! पश्य पश्य शरत्समयपाण्डुभिः पयोदपटलैः प्रावृताः प्रालेयाचलशिखरश्रियमुद्वहन्त्येते मलयाचलसानवः ।

१२. **मित्रावसुः**—कुमार ! नैवामी मलयाचलसानवः नागानामस्थिसङ्घाताः खल्वेते ।

१३. **नाय**—(सोद्वेगम्) कष्टम्! किं निमित्तं पुनरिमे सङ्घातमृत्यवो जाताः ।

१४. **मित्रा**—कुमार! नैवामी सङ्घातमृत्यवः। श्रूयतां यथैतत्—पुरा किल स्वपक्षपवनापास्तसमस्तसागरजलस्तरसा रसातलादुद्धृत्योद्धृत्य भुजङ्गाननुदिनं समाहारयति स्म वैनतेयः ।

१५. **नाय**—(सोद्वेगम्) कष्टमतिदुष्करं कर्म करोत्यसौ। ततस्ततः-

१६. **मित्रा**—ततः सकलनागलोकविनाशशङ्किना नागराजेन वासुकिना गरुत्मानभिहितः ।

१७. **नाय**—(सादरम्) किं मां प्रथमं भक्षयेति ।

१८. **मित्रा**—नहि नहि ।

१९. **नाय**—किमन्यत् ?

२०. **मित्रा**—इदमभिहितम् गरुत्मन्! त्वदभिपातसंत्रासात्सहस्रशः स्रवन्ति भुजङ्गमाङ्गनानां गर्भाः। शिशवश्च पञ्चत्वमुपयान्ति। एवं संततिच्छेदोऽस्माकम्। भवतश्च स्वार्थहानिः। तद्यदर्थमभिपतति भवान्नागलोकं तमेकैकमनुदिनमहं समुद्रतटस्थितस्य ते प्रेषयामि।

२१. नाय—कष्टं किमेवं रक्षिता नागराजेन पन्नगाः ।

जिह्वासहस्रद्वितयस्य मध्ये नैकापि किं तादृगभूद्रसज्ञा ।
एषोऽहिरक्षार्थमहिद्विषेऽद्य दत्तो मयात्मेति यया ब्रवीति ॥ ५

ततस्ततः ।

२२. मित्रा—प्रतिपन्नं तत्पक्षिराजेन ।

इत्येकशः प्रतिदिनं विहितव्यवस्थो
यान् भक्षयत्यहिपतीनिह पक्षिराजः ।
यास्यन्ति यान्ति च गताश्च दिनैर्विवृद्धिं
तेषाममी तुहिनशैलरुचोऽस्थिकूटाः ॥ ६

२३. नाय—(साश्चर्यम्)

सर्वाशुचिनिधानस्य कृतघ्नस्य विनाशिनः ।
शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥ ७

कथमपर्यवसानेयं विपत्तिर्नागानामापतिता । (आत्मगतम्) अपि नाम शक्नोम्यहं स्वशरीरदानादेकस्यापि फणभृतः प्राणरक्षां कर्तुम् ?

(ततः प्रविशति प्रतीहारः)

२४. प्रतीहारः—आरूढोऽस्मि गिरिशिखरम् । यावन्मित्रावसुमन्विष्यामि । (परिक्रम्य) अयं मित्रावसुर्जामातुः समीपे तिष्ठति । (उपसृत्य प्रणम्य च) विजयेतां कुमारौ ।

२५. मित्रा—सुनन्द ! किंनिमित्तमिहागमनं ते ? ।

(प्रती—कर्णे कथयति)

५. इन्द्रवज्रा. ६. वसन्ततिलकम्. ७. श्लोकः.

मित्रा—कुमार ! तातो मामाह्वयति ।

२६. नाय—गम्यताम् ।

२७. मित्रा—कुमारेणापि बहुप्रत्यवायेऽस्मिन्प्रदेशे कुतूहलिना न चिरं स्थातव्यम् । (इति प्रतीहारेण सह निष्क्रान्तः)

२८. नाय—यावदहमप्यस्माद्गिरिशिखरादवतीर्य समुद्रतटमवलोकयामि । (परिक्रामति)

२९. (नेपथ्ये) हा पुत्तअ । सङ्खचूड । कहं वावादिअमाणो किल मए अज्ज तुमं पेक्खिदव्वो ।

३०. नायकः—(आकर्ण्य) अये! योषित इवार्तप्रलापः । तद्यावदुपसृत्य केयं कुतो वास्या भयमिति स्फुटीकरोमि । (परिक्रामति)

(ततः प्रविशति रुदत्या वृद्धया जनन्यानुगम्यमानः
शङ्खचूडो गोपायितवस्त्रयुगलश्च किङ्करः)

३१. वृद्धा—हा पुत्तअ सङ्खचूड । कहं वावादिअमाणो किल मए अज्ज तुमं पेक्खिदव्वो । चिबुके गृहीत्वा) इमिणा मुहचन्देण विरहिदं मज्झ हिअअं अन्धआरीभविस्सदि पाआलं वि ।

३२. शङ्खचूडः—अम्ब! किमेवमतिविक्लवतया सुतरां नः पीडयसि ?

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२९. हा पुत्रक शङ्खचूड ! कथं व्यापाद्यमानः किल मयाद्य त्वं प्रेक्षितव्यः ।

३१. हा पुत्रक शङ्खचूड ! कथं व्यापाद्यमानः किल मयाद्य त्वं प्रेक्षितव्यः ? अनेन मुखचन्द्रेण विरहितं मम हृदयमन्धकारीभविष्यति पातालमपि ।

३३. वृद्धा—(चिरं निर्वर्ण्य पुत्रस्याङ्गानि स्पृशन्ती) हा पुत्तअ। कहं एद दे अदिट्ठसूरकिरणं सुउमारं सरीरं णिग्घिणहिअओ गरुडो आहारइस्सदि। (कण्ठे गृहीत्वा तारं रोदिति)

३४. शङ्ख—अम्ब! अलं परिदेवितेन। पश्य—

क्रोडीकरोति प्रथमं यदा जातमनित्यता।
धात्रीव जननी पश्चात्तदा शोकस्य कः क्रमः॥ ८

(गन्तुमिच्छति)

३५. वृद्धा—पुत्तअ मुहुत्तअं पि चिट्ठ। जाव दे वअणं पेक्खामि।

३६. किङ्करः—(साक्षेपम) एहि कुमार सङ्खचूड एहि। किं तुज्झ मादाए भणन्तीए। पुत्तसिणेहमोहिदा क्खु एसा ण जाणेदि लाअकज्जं।

३७. शङ्ख—अयमागच्छामि।

३८. किङ्क—(आत्मगतम्) आणीदो क्खु एसो मए वज्झसिलसमीवं। जाव एदं वज्झचिह्नं लत्तंसुअजुअलं देइअ वज्झसिलं दंसेमि।

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३३. हा पुत्रक! कथमेतत्तेऽदृष्टसूर्यकिरणं सुकुमारं शरीरं निर्घृणहृदयो गरुड आहारयिष्यति?

३५. पुत्रक! मुहूर्तकमपि तिष्ठ। यावत्ते वदनं प्रेक्षे।

३६. एहि कुमार शङ्खचूड! एहि। किं ते मात्रा भणन्त्या। पुत्रस्नेहमोहिता खल्वेषा न जानाति राजकार्यम्।

३८. आनीतः खल्वेष मया वध्यशिलासमीपम्। यावदेनं वध्यचिह्नं रक्तांशुकयुगलं दत्वा वध्यशिलां दर्शयामि।

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८. श्लोकः

३९. नाय—(दृष्ट्वा) अये इयमसौ योषित् । (शङ्खचूडं दृष्ट्वा नूनमनेनास्याः सुतेन भवितव्यं यदर्थमाक्रन्दति । (समन्तादवलोक्य) नखल्वस्याः किंचिद्भयकारणं पश्यामि कुतोऽस्या भयं भविष्यति । किमुपसृत्य पृच्छामि । अथवा प्रसक्त एवायमालापः । कदाचिदत एवास्याभिव्यक्तिर्भविष्यति । तद्विटपान्तरितस्तावच्छृणोमि (तथाकरोति) ।

४०. किङ्क—(सास्रं कृताञ्जलिः) कुमार सङ्खचूड, एसो सामिणो आदेसो त्ति करिअ ईदिसं णिट्ठुरं मन्तीअदि ।

४१. शङ्ख—भद्र ! कथय ।

४२. किङ्क—णाअलोअसामी वासुई दे आणवेदि ।

४३. शङ्ख—शिरस्यञ्जलिं कृत्वा सादरम्) किमाज्ञापयति स्वामी ।

४४. किङ्क—एदं रत्तंसुअजुअलं पलिहाय आलुह वज्झसिलं । जेण तुमं रत्तंसुअचिण्होबलक्खिदं गरुडो गेण्हिअ आहालं करेदि त्ति ।

४५. नाय—कष्टमयमसौ तपस्वी वासुकिना परित्यक्तो गरुत्मत आहाराय दत्तः ।

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४०. कुमार शङ्खचूड ! एष स्वामिन आदेश इति कृत्वेदृशं निष्ठुरं मन्त्र्यते ।

४२. नागलोकस्वामी वासुकिस्त आज्ञापयति ।

४४. एतद्रक्तांशुकयुगलं परिधायारुह वध्यशिलाम् । येन त्वां रक्तांशुकचिह्नोपलक्षितं गरुडो गृहीत्वाहारं करोतीति ।

४६. किङ्क—शङ्खचूड गेण्ह एदं। (इति वस्त्रयुगलमर्पयति)

४७. शङ्ख—(सादरम्) उपनय। (इति गृहीत्वा) गृहीतः शिरसि स्वाम्यादेशः।

४८. वृद्धा—(पुत्रस्य हस्ते वाससी दृष्ट्वा सोरस्ताडम्) हा वच्छ एदं क्खु वज्जापाडसण्णिभं संभावीअदि। (इति मूर्च्छिता पतति)

४९. किङ्क—आसण्णा क्खु गरुडस्स आगमणवेला। ता लहु अवक्कमामि। (इति निष्क्रान्तः)

५०. शङ्ख— अम्ब! समाश्वसिहि समाश्वसिहि।

५१. वृद्धा— (समाश्वस्य सास्रम्) हा जाद हा पुत्त हा मणोरहसतलद्ध! हा भत्त! हा विणअसाअर! कहिं दे उण ईदिशं पुण्णिमाचन्दसरिच्छं मुहं पेक्खिस्सं। (कण्ठे गृहीत्वा रोदिति)

५२. नाय—अहो नैर्घृण्यं गरुत्मतः। अपि च—

मूढाया मुहुरश्रुसंततिमुचः कृत्वा प्रलापान्बहून्
कस्त्राता तव पुत्रकेति कृपणां दिक्षु क्षिपन्त्या दृशम्।
अङ्के मातुरवस्थितं शिशुमिमं त्यक्त्वा घृणामश्नत
श्चञ्चुर्नैव खगाधिपस्य हृदयं वज्रेण मन्ये कृतम्॥ ९

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४६. शङ्खचूड! गृहाणेदम्।

४८. हा वत्स! एतत्खलु वज्रपातसंनिभं संभाव्यते।

४९. आसन्ना खलु गरुडस्यागमनवेला। तल्लघ्वपक्रामामि।

५१. हा जात हा पुत्र हा मनोरथशतलब्ध हा भक्त हा विनयसागर! क्व ते पुनरीदृशं पूर्णिमाचन्द्रसदृशं मुखं प्रेक्षिष्ये?

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९. शार्दूलविक्रीडितम्.

५३. शङ्ख—(दुःखातिशयान्मातुर्हृदयस्फोटं शङ्कमानो मातरं प्रति)

यैरत्यन्तदयापरैर्न विहिता वन्ध्यार्थिनां प्रार्थना
यैः कारुण्यपरिग्रहान्न गणितः स्वार्थः परार्थं प्रति ।
ये नित्यं परदुःखदुःखितधियस्ते साधवोऽस्तं गता
मातः संहर बाष्पवेगमधुना कस्याग्रतो रुद्यते ॥ १०

(स्वहस्तेन मातुरश्रूणि मार्जयन्) अम्ब! किमिति वैक्लव्यं ते ? मातः ! समाश्वसिहि समाश्वसिहि ।

५४. वृद्धा—(सास्रम)पुत्तअ। कहं समस्ससिदव्वं। किं एक्को एव्व पुत्तओ त्ति कदुअ जादाणुकंवेग ण णिवारिदो णाअराएण वासुइणा। हा किदन्तहदअ ! कहं दाणिं तुए णिग्घिणहिअएण एव्वं अविच्छिण्णे जीअलोए मह पुत्तो ण विसुमरिदो । सव्वधा हदम्हि मन्दभाइणी ।

५५. नाय—(सकरुणम्)

आर्तं कण्ठगतप्राणं परित्यक्तं स्वबान्धवैः ।
त्राये नैनं यदि ततः कः शरीरेण मे गुणः ॥ ११

तद्यावदुपसर्पामि ।

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५४. पुत्रक ! कथं समाश्वसितव्यम्। किं एक एव पुत्रक इति कृत्वा जातानुकम्पेन न निवारितो नागराजेन वासुकिना । हा कृतान्तहतक ! कथमिदानीं त्वया निर्घृणहृदयेनैवमविच्छन्ने जीवलोके मम पुत्रो न विस्मृतः । सर्वथा हतास्मि मन्दभागिनी ।

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१०. शार्दूलविक्रीडितम्. ११. श्लोकः

५६. शङ्ख—अम्ब ! संस्तम्भयात्मानम् ।

५७. वृद्धा—हापुत्तअ सङ्खचूड जदा णाअलोअपरिरक्खएण वासुइणा परिच्चतोसि तदा को दे अवरो परित्ताणं करिस्सदि जेणाहं समस्ससिमि ।

५८. नाय—(सत्वरमुपसृत्य) नन्वहमहम् ।

५९. वृद्धा—(ससंभ्रमं गरुडभ्रान्त्या स्वोत्तरीयेण पुत्रमाच्छादयन्ती नायकमुपसृत्य) विणआणन्दण खादेहि मं। अज्ज अहं दे णाअराएण आहारणिमित्तं परिकप्पिदा ।

६०. नाय—(सबाष्पम्) अहो पुत्रवात्सल्यम् ।

अस्या विलोक्य मन्ये पुत्रस्नेहेन विक्लवत्वमिदम् ।
अकरुणहृदयः करुणां करिष्यति भुजङ्गशत्रुरपि । १२

६१. शङ्ख—अम्ब! अलमलं त्रासेन । न खल्वयं नागशत्रुः पश्य—

महाहिमस्तिष्कविभेदमुक्त-
रक्तच्छटाचर्चितचण्डचञ्चुः ।
क्वासौ गरुत्मान् क च नाम सौम्यः
सत्त्वस्वभावाकृतिरेष साधुः ॥ १३

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५७. हा पुत्रक शङ्खचूड ! यदा नागलोकपरिरक्षकेण वासुकिना परित्यक्तोऽसि तदा कस्तेऽपरः परित्राणं करिष्यति? येनाहं समाश्वसिमि ।

५९. विनतानन्दन! खादय माम् । अद्याहं ते नागराजेनाहारनिमित्तं परिकल्पिता ।

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१२. आर्या. १३. उपजातिः.

६२. वृद्धा—पुत्त अहं क्खु तुज्झ मरणभीदा सव्वं पि जीअलोअं गरुडमअं पेक्खामि ।

६३. नाय—अम्ब! मा भैषीः । नन्वहं विद्याधरस्तव पुत्ररक्षणार्थमेवागतः । अतस्त्वं धीरा भव ।

६४. वृद्धा—(सहर्षम्) पुत्तअ पुणोवि एताइं अक्खराइं वण !

६५. नाय—किमनेन पुनः पुनरभिहितेन? ननु कर्मणैव सम्पादयामि ।

६६. वृद्धा—(शिरस्यञ्जलिं बद्ध्वा) पुत्तअ चिरं जीव ।

६७. नाय—

ममैतदम्बार्पय वध्यचिह्नं प्रावृत्य यद्वै विनतासुताय ।
पुत्रस्य ते जीवितरक्षणार्थं स्वदेहमाहारयितुं ददामि ॥ १४

६८. वृद्धा—(कर्णौ पिधाय) पडिहदं अमङ्गलं । जाद तुमं सङ्खचूडणिव्विसेसो एव्व पुत्तआ अहवा सङ्खचूडाओ बि अहिअअरो जो एव्व बन्धुजणपरिच्चत्तं पि मे पुत्तअं णिअसरीरदाणेण परिरक्खिदुमिच्छसि ।

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६२. पुत्र ! अहं खलु तव मरणभीता सर्वमपि जीवलोकं गरुडमयं प्रेक्षे ।

६४. पुत्रक! पुनरप्येतान्यक्षराणि भण ।

६६. पुत्रक ! चिरं जीव ।

६८. प्रतिहतममङ्गलम । जात ! त्वं शङ्खचूडनिर्विशेष एव पुत्रकः । अथवा शङ्खचूडादप्यधिकतरो य एवं बन्धुजनपरित्यक्तमपि मे पुत्रकं निजशरीरदानेन परिरक्षितुमिच्छसि ।

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१४. उपजातिः

६९. शङ्ख—(सविषादम्) अहो जगद्विपरीतमस्य महासत्त्वस्य चेतः । कुतः—

विश्वामित्रः श्वमांसं श्वपच इव पुराभक्षयद्यन्निमित्तं
नाडीजङ्घो निजघ्ने कृततदुपकृतिर्यत्कृते गौतमेन ।
पुत्रोऽयं कश्यपस्य प्रतिदिनमुरगानत्ति तार्क्ष्यो यदर्थं
प्राणांस्तानेष साधुस्तृणमिव कृपया यः परार्थं जहाति ॥ १५

(नायकमुद्दिश्य) भो महात्मन्! दर्शिता त्वयेयमात्मप्राणप्रदानव्यवसायनिर्व्याजा मयि दयालुता । तदलमनेन निर्बन्धेन । पश्य—

जायन्ते च म्रियन्ते च मादृशाः क्षुद्रजन्तवः ।
परार्थे बद्धकक्षाणां त्वादृशामुद्भवः कुतः ॥ १६

तत्किमनेन निर्बन्धेन? प्रसीद मुच्यतामयमध्यवसायः ।

७०. नाय—(शंखचूडं करे गृहीत्वा) कुमार शङ्खचूड! न मे चिराल्लब्धावसरस्यास्य परार्थसंपादनामनोरथस्यान्तरायं कर्तुमर्हसि । तदलं विकल्पेन । दीयतां मे वध्यचिह्नम् ।

७१. शङ्ख—भो महात्मन्! हे साहसिकाग्रणीः! किं वृथा प्रयासेन। न खलु शङ्खचूडः शङ्खधवलं शङ्खपालकुलं मलिनीकरिष्यति। अथानुकम्पनीया वयं तदियमस्मद्विपत्तिविक्लवाम्बा यथा न परित्यजति जीवितं तथाभ्युपायश्चिन्त्यताम् ।

७२. नाय—किमत्र चिन्त्यते? ननु चिन्तित एवोपायः। स च त्वदायत्तः ।

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१५. स्रग्धरा. १६. श्लोकः.

७३. शङ्ख—क इव ।

७४. नाय—

म्रियते म्रियमाणे या त्वयि जीवति जीवति ।
तां यदीच्छसि जीवन्तीं रक्षात्मानं ममासुभिः ॥ १७

अयमेवाभ्युपायः । तदर्पय वध्यचिह्नम् यावदनेनात्मानमा-च्छाद्य वध्यशिलामारोहामि । त्वमपि जननीं पुरस्कृत्यास्मा-त्प्रदेशान्निवर्तस्व । कदाचिदियमालोक्य सन्निकृष्टमाघातस्थानं स्त्रीस्वभावकातरतया प्राणाञ्जह्यात् । किं न पश्यति भवा-निदं विपन्नपन्नगानेककङ्कालसङ्कुलं महाश्मशानम् । तथाहि—

चञ्चच्चञ्च्वग्रकृत्तच्युतपिशितलवग्राससंवृद्धगर्धै-
र्गृध्रैराबद्धपक्षद्वितयविधुतिभिर्बद्धसान्द्रान्धकारे ।
यत्रोद्दामं भ्रमन्त्यः शमितशिखिशिखाश्रेणयोऽस्मिञ्शिवाना-
मस्रस्रोतस्यजस्रस्रुतबहुलवसावासविस्रे स्वनन्ति ॥ १८

७५. शङ्ख—कथं न पश्यामि ।

प्रतिदिनमशून्यमहिनाहारेण विनायकाहितप्रीति ।
शशिधवलास्थिकपालं वपुरिव रौद्रं श्मशानमिदम् ॥ १९

तद्गच्छ । किमेभिः सामोपन्यासैः । आसन्नः खलु गरुडागम-नसमयः (मातुरग्रतो जानुभ्यां स्थित्वा शिरोनिहिताञ्जलिः) अम्ब ! त्वमपि निवर्तस्वेदानीम् ।

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१७. श्लोकः. १८. स्रग्धरा. १९. आर्या.

समुत्पत्स्यामहे मातर्यस्यां यस्यां गतौ वयम् ।
तस्यां तस्यां प्रियसुते माता भूयास्त्वमेव नः ॥ २०

(पादयोः पतति)

७६. वृद्धा—(सास्रम्) हा कहं अवच्छिमं से वअणं । पुत्तअ णक्खु तमं उज्झिअ अण्णदो मे पाआ वहन्ति । ता अहं तुए एव्व सह मरिस्सं ।

७७. शङ्ख—(उत्थाय) यावदहमप्यस्मादुत्तरेणादूरे भगवन्तं दक्षिणगोकर्णं प्रदक्षिणीकृत्य स्वाम्यादेशमनुतिष्ठामि । (मात्रा सह निष्क्रान्तः)

७८. नाय—संपन्नं मेऽभिलषितम् । तत्को नामाभ्युपायः ?

(ततः प्रविशति सह वाससा कञ्चुकी)

७९. कञ्चुकी—इदं रक्तांशुकयुगलं देव्या मित्रावसुजनन्या कुमाराय प्रेषितम् । तदेतत्परिधत्तां कुमारः ।

८०. नाय—(दृष्ट्वा सहर्षमात्मगतम्) दिष्ट्या सिद्धमभिवाञ्छितमनेनातर्कितोपनतेन रक्तांशुकयुगलेन । (प्रकाशम्)कञ्चुकिन्नुपनय ।

(कञ्चु—रक्तवसनद्वयमर्पयति)

नाय—(गृहीत्वा परिधाय स्वगतम्)सफलीभूतो मे मलयवत्या पाणिग्रहः । (प्रकाशम्) कञ्चुकिन् ! गम्यताम् । मद्वचनादभिवादनीया देवी ।

८१. कञ्चु—यदाज्ञापयति कुमारः । (इति निष्क्रान्तः)

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७६. हा कथमपश्चिममस्य वचनम् । पुत्रक ! न खलु त्वामुज्झित्वान्यतो मे पादौ वहतः । तदहमपि त्वयैव सह मरिष्यामि ।

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२०. श्लोकः.

८२. नाथ—

वासोयुगमिदं रक्तं प्राप्ते काले समागतम् ।
करोति महतीं प्रीतिं परार्थैकदृशो मम ॥ २१

(दिशोऽवलोक्य) यथा चायं चलितमलयाचलशिलाचयः प्रचण्डो नभस्वांस्तथा तर्कयाम्यासन्नीभूतः पक्षिराज इति । तथा हि ।

तुल्याः संवर्तकाभ्रैः पिदधति गगनं पङ्क्तयः पक्षतीनां
तीरे वेगानिलोऽम्भः क्षिपति भुव इव प्लावनायाम्बुराशेः ।
कुर्वन्कल्पान्तशङ्कां सपदि च सभयं वीक्षितो दिग्द्विपेन्द्रै-
र्देहोद्योतैर्दशाशाः कपिशयति मुहुर्द्वादशादित्यदीप्तिः ॥ २२

तद्यावदसौ नागच्छेच्छङ्खचूडस्तावत्त्वरिततरामिमां वध्यशिलामारोहामि । (तथा कृत्वोपविश्य शिलास्पर्शं नाटयन्) अहो स्पर्शोऽयमस्याः—

न तथा सुखयति मन्ये मलयवती मलयचन्दनरसार्द्रा ।
अभिवाञ्छितार्थसिध्यै वध्यशिलेय यथाश्लिष्टा ॥ २३

अथवा किं मलयवत्या—

शयितेन मातुरङ्के विश्रब्धं शैशवे न यत्प्राप्तम् ।
लब्धं सुखं मयास्या वध्यशिलायास्तदुत्सङ्गे ॥ २४

तदयमागतो गरुत्मान् यावदात्मानमाच्छाद्य तिष्ठामि । (तथा करोति)

(ततः प्रविशति गरुडः)

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२१. श्लोकः २२. स्रग्धरा. २३. २४. आर्या.

८३. गरुडः—

दृष्ट्वा बिम्बं हिमांशोर्भयकृतवलयां संस्मरन् शेषमूर्तिं
सानन्दं स्यन्दनाश्वत्रसनविचलिते पूष्णि दृष्टोऽग्रजेन ।
एष प्रान्तापसर्पज्जलधरपटलैरायतीभूतपक्षः
प्राप्तो वेलामहीध्रं मलयमहमहिप्रासगृध्नुः क्षणेन ॥ २५

८४. नाय—(सपरितोषम्)

संरक्षता पन्नगमद्य पुण्यं मयार्जितं यत्स्वशरीरदानात् ।
भवे भवे तेन ममैव भूयात्परोपकाराय शरीरलाभः ॥ २६

८५. गरु—(नायकं निर्वर्ण्य)

अस्मिन्वध्यशिलातले निपतितं शेषानहीन् रक्षितुं
निर्भिद्याशनिदण्डचण्डतरया चञ्च्वाधुना वक्षसि ।
भोक्तुं भोगिनमुद्धरामि तरसा रक्ताम्बरप्रावृतं
दिग्धं मद्भयदीर्यमाणहृदयप्रस्यन्दिनेवासृजा ॥ २७

(इत्यभिपत्य नायकं गृह्णाति)

(नेपथ्ये दुन्दुभिध्वनिः पुष्पवृष्टिश्च)

गरु—(सविस्मयम्) अये! दुन्दुभिध्वनिः पुष्पवृष्टिश्च। (ऊर्ध्वमवलोक्याकर्ण्य च)

आमोदानन्दितालिर्निपतति किमियं पुष्पवृष्टिर्नभस्तः
स्वर्गे किं चैष चक्रं मुखरयति दिशां दुन्दुभीनां निनादः ।

(विहस्य)

२५. स्रग्धरा. २६. उपजातिः. २७. शार्दूलविक्रीडितम्.

आं ज्ञातं सोऽपि मन्ये मम जवमरुता कम्पितः पारिजातो
मन्द्रं संवर्तकाभ्रैरिदमपि रणितं जातसंहारशङ्कैः ॥ २८

८६. नाय—(आत्मगतम्) दिष्ट्या कृतार्थोऽस्मि ।

८७. गरु—(नायकं कवलयन्)

नागानां रक्षिता भाति गुरुरेष यथा मम ।
तथा सर्पाशनाकाङ्क्षां व्यक्तमद्यापनेष्यति ॥ २९

तद्यावदेनं गृहीत्वा मलयपर्वतमारुह्य यथेष्टमाहारयामि ।

(इति जीमूतवाहनं गृहीत्वा निष्क्रान्तः)

इति चतुर्थोऽङ्कः ।

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२८. स्रग्धरा. २९. श्लोकः.

॥ श्रीः ॥

॥ पञ्चमोऽङ्कः ॥

(ततः प्रविशति प्रतीहारः)

१. प्रतीहारः—

स्वगृहोद्यानगतेऽपि स्निग्धे पापं विशङ्क्यते स्नेहात् ।
किमु दृष्टबह्वपायप्रतिभयकान्तारमध्यस्थे ॥ १

तथा हि । जीमूतवाहनो जलधिवेलावलोकनकुतूली निष्क्रान्तश्चिरयतीति दुःखमास्ते महाराजविश्वावसुः । तत्समादिष्टोऽस्मि तेन । यथा—सुनन्द! श्रुतं मया संनिहितगरुडप्रतिभयमुद्देशं जामाता जीमूतवाहनो गत इति । शङ्कित एवास्म्यनेन वृत्तान्तेन । तत्त्वरितं विज्ञायागच्छ किमसौ गृहमागतो न वा—इति । तद्यावत्तत्र गच्छामि । (परिक्रामन्नग्रतो विलोक्य) अये! अयमसौ राजर्षिर्जीमूतवाहनस्य पिता जीमूतकेतुरुटजाङ्गणे सहधर्मचारिण्या राजपुत्र्या वध्वा चोपास्यमानस्तिष्ठति । तथा हि—

क्षौमे भङ्गवती तरङ्गतरले फेनाम्बुतुल्ये वहन्
जाह्नव्येव विराजितः सुपयसा देव्या महापुण्यया ।
धत्ते तोयनिधेरयं सुसदृशीं जीमूतकेतुः श्रियं
यस्यैषान्तिकवर्तिनी मलयवत्याभाति वेला यथा ॥ २

तद्यावदुपसर्पामि ।

(ततः प्रविशत्यासनस्थ पत्नीवधूसमेतो जीमूतकेतुः)

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१. आर्या. २. शार्दूलविक्रीडितम्.

२. जीमूतकेतुः—

भुक्तानि यौवनसुखानि यशो विकीर्णं
राज्ये स्थितं स्थिरधिया चरितं तपोऽपि ।
श्लाघ्यः सुतः सुसदृशान्वयजा स्नुषेयं
चिन्त्यो मया ननु कृतार्थतयाद्य मृत्युः ॥　　　　३

३. प्रती—(सहसोपसृत्य) जीमूतवाहनस्य—

४. जीमू—(कर्णौ पिधाय) शान्तं पापं शान्तं पापम् ।

५. वृद्धा—पडिहदममङ्गलम् ।

६. नायिका—(स्वगतम्)वेवदि मे हिअअं इमिणा दुण्णिमित्तेण ।

७. जीमू—भद्र ! किं जीमूतवाहनस्य ?

८. प्रती—जीमूतवाहनस्य वार्तामन्वेष्टुं प्रेषितोऽस्मि युष्मदन्तिकं महाराजविश्वावसुना ।

९. जीमू—किमसन्निहितस्तत्र मे पुत्रः ?

१०. प्रती—अथ किम् ।

११. वृद्धा—(सविषादम्) महाराअ जइ तहिं ण सण्णिहिदो ता कहिं गदो मे पुत्तओ भाविस्सदि ।

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५. प्रतिहतममङ्गलम् ।

६. वेपते मे हृदयमनेन दुर्निमित्तेन ।

११. महाराज ! यदि तत्र न संनिहितः तत्कुत्र गतो मे पुत्रको भविष्यति ?

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३. वसन्ततिलकम्.

१२. जीमू—नियतमस्मत्प्राणयात्रार्थं नितान्तं दूरं गतो भविष्यति।

१३. नायि—(सविषादमात्मगतम्)अहं उण अज्जउत्तं अपेक्खन्ती अण्णं एव्व किं पि आसङ्केमि।

१४. प्रती—आज्ञापयतु महाराजः किं मया स्वामिने निवेदनीयम्।

१५. जीमू—(वामाक्षिस्पन्दनं सूचयन्) जीमूतवाहनश्चिरयतीति पर्याकुलोऽस्मि हृदयेन।

स्फुरसि किमदक्षिणेक्षण मुहुर्मुहुः कथयितुं ममानिष्टम्।
हतचक्षुरपहतं ते स्फुरितं मम पुत्रकः कुशली ॥ ४

(ऊर्ध्वमवलोक्य) अयमेव त्रिभुवनैकचक्षुर्भगवान् सहस्रदीधितिः स्फुटं जीमूतवाहनस्य श्रेयः करिष्यति। (अवलोक्य सविस्मयम्)

आलोक्यमानमतिलोचनदुःखदायि-
रक्तच्छटानिजमरीचिरुचो विमुञ्चत्।
उत्पातवाततरलीकृततारकाभ-
मेतत्पुरः पतति किं सहसा नभस्तः ॥ ५

कथं चरणयोरेव निपतितम्।

(सर्वे सविस्मयं निरूपयन्ति)

जीमू—अये ! कथं लग्नसरसमांसश्चूडामणिः। कस्य पुनरयं स्यात्।

१६. वृद्धा—(सविषादम्) महाराअ पुत्तअस्स विअ एदं चूडारअणं !

१३. अहं पुनरार्यपुत्रमप्रेक्षमाणान्यदेव किमप्याशङ्के।

१६. महाराज ! पुत्रकस्यैवैतच्चूडारत्नम्।

४. आर्या. ५. वसन्ततिलकम्.

१७. नायि—(अपवार्य) मा एव्वं भण ।

१८. प्रती—महाराज! मैवमविज्ञाय विक्लबो भूः । अत्र हि तार्क्ष्येण भक्ष्यमाणानां नागाधिपानामनेकशो नखमुखोत्खाताः पतन्त्येते शिरोमणयः ।

१९. जीमू—देवि ! सोपपत्तिकमभिहितं सुनन्देन । कदाचिदेवमपि स्यात् ।

२०. वृद्धा—सुणन्द कदावि एत्तिआए वेलाए ससुरघरं एव्व आअदो भविस्सदि मे पुत्तो । ता गच्छ जाणिअ लहु संपादेहि ।

२१. प्रती—यदाज्ञापयति देवी । (इति निष्क्रान्तः)

२२. जीमू—देवि ! अपि नाम नागचूडामणिरयं स्यात् ?

(ततः प्रविशति रक्तवस्त्रसंवृतः शंखचूडः)

२३. शङ्खचूडः—(सास्रम्)कष्टं भोः कष्टम् । मुषितोऽस्मि दैवेन ।

गोकर्णमर्णवतटे त्वरितं प्रणम्य
प्राप्तोऽस्मि तां खलु भुजङ्गमवध्यभूमिम् ।
आदाय तं नखमुखक्षतवक्षसं च
विद्याधरं गगनमुत्पतितो गरुत्मान् ॥ ६

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१७. मैवं भण ।

२०. सुनन्द ! कदापीयत्या वेलया श्वशुरगृहमेवागतो भविष्यति मे पुत्रः । तद्गच्छ ज्ञात्वा लघु संपादय ।

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६. वसन्ततिलकम्.

(रुदन्) हा महासत्त्व ! हा परमकारुणिक ! हा निष्कारण-बान्धव ! हा परदुःखदुःखित ! हा विपद्वारिनिधिपतित-जनोद्धरणपोत ! हा परोपकारतृणीकृतदत्तदेह ! क नु खलु गतोऽसि ? प्रयच्छ मे प्रतिवचनम् । (आत्मानमुद्दिश्य) हा हतोऽस्मि मन्दभाग्यः । हा शङ्खचूडहतक ! किं त्वया कृतम् ?

नाहित्राणात्कीर्तिरेकाहमाप्ता
नापि श्लाघ्या स्वामिनोऽनुष्ठिताज्ञा ।
दत्वात्मानं रक्षितोऽन्येन शोच्यो
हा धिक्कष्टं तेन वा वञ्चितोऽस्मि ॥ ७

तन्नाहमेवंविधः क्षणमपि जीवन्नुपहास्यमात्मानं करोमि । यावदनां रुधिरधारामनुगन्तुं प्रयतिष्ये । (भूमौ दत्तदृष्टिः परिक्रामन्)

आदावुत्पीडपृथ्वीं प्रविरलपतितस्थूलबिन्दुं ततोऽग्रे
ग्रावस्वापातशीर्णप्रसृततनुकणां कीटकीर्णां स्थलीषु ।
दुर्लक्ष्यां धातुपीठे वनतरुशिखरे स्त्याननीलस्वरूपा-
मेनां तार्क्ष्यं दिदृक्षुर्निपुणमनुसरन् रक्तधारां व्रजामि ॥ ८

२४. वृद्धा—(ससाध्वसम्)महाराअ एसो कोवि रुदिअवअणो इदो एव्व तुरिदं आअच्छन्तो हिअअं मे आकुलीकरेदि । ता जाणीअदु दाव को एसो त्ति ।

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२४. महाराज! एष कोऽपि रुदितवदन इत एव त्वरितमागच्छन् हृदयं मे आकुलीकरोति । तज्ज्ञायतां तावत्क एष इति ।

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७. शालिनी. ८. स्रग्धरा.

२५. जीमू—यथाह देवी ।

२६. शङ्ख—हा त्रिभुवनैकचूडामणे ! हा परार्थदत्तदेह ! क्व मया द्रष्टव्योऽसि? मुषितोऽस्मि भो मुषितोऽस्मि । (इति क्रन्दति)

२७. जीमू—(आकर्ण्य सहर्षम्) देवि ! मुञ्च विषादम् । अस्यायं चूडामणिर्नूनं मांसलोभात्केनापि पक्षिणा मस्तकादुत्खायानीयमानोऽस्मिन्प्रदेशे पतितः ।

२८. वृद्धा—(सहर्षं मलयवतीमालिंग्य) अविहवे धीरा होहि । ण क्खु ईदिसी आकिदी एरिसं वेहव्वदुःक्खं अणुहोदि ।

२९. नायि—(सहर्षम्)अम्ब तुम्हाणं आसिसां पभाएग । (इति पादायोः पतति)

३०. जीमू—(शंखचूडमुपसृत्य) वत्स! किं तव चूडामणिरपहृतः? ।

३१. शङ्ख—आर्य ! न ममैव त्रिभुवनस्यापि ।

३२. जीमू—कथमिव ?

३३. शङ्ख—दुःखातिभाराद्बाष्पोपरुद्धकण्ठो न शक्नोमि कथयितुम् ।

३४. जीमू—

आवेद्य ममात्मीयं पुत्र दुःखं सुदुःसहम् ।
मयि संक्रान्तमेतत्ते येन सह्यं भविष्यति ॥ ९

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२८. अविधवे! धीरा भव । न खल्वीदृश्याकृतिरीदृशं वैधव्यदुःखमनुभवति ।

२९. अम्ब ! युष्माकमाशिषां प्रभावेन ।

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९. श्लोकः

३५. शङ्ख—श्रूयताम् । शङ्खचूडो नाम नागः खल्वहम् । वैनतेयस्याहारार्थमवसरप्राप्तो वासुकिना प्रेषितः । किं वा विस्तरेण कदाचिदियं रुधिरधारापद्धतिः पांसुभिरवकीर्यमाणा दुर्लक्ष्यतामुपयास्यति । अतः संक्षेपतः कथयामि—

विद्याधरेण केनापि करुणाविष्टचेतसा ।
मम संरक्षिताः प्राणा दत्वात्मानं गरुत्मते ॥ १०

३६. जीमू—जीमूतवाहनात् कोऽन्य एवं परहितव्यसनी ? वत्स ! ननु स्फुटमेवोच्यनां पुत्रेण ते जीमूतवाहनेनेति । हा हतोऽस्मि मन्दभाग्यः ।

३७. वृद्धा—हा पुत्तअ किं तुए एदं किदं ।

३८. नायि—हा कहं सच्चीभूदं मे दुण्णिमित्तं ।

(सर्वे मोहं गच्छन्ति)

३९. शङ्ख—(सास्रम्) अये! नूनमेतौ पितरौ तस्य महासत्त्वस्य । कथमप्रियवादिना मयैवेमामवस्थां नीतौ । अथवा विषधरवदनाद्विषमन्तरेण किमन्यन्निष्क्रामति । अहो प्राणप्रदस्य सुसदृशं प्रत्युपकृतं जीमूतवाहनस्य शङ्खचूडेन । तत्किमधुनैवात्मानं व्यापादयामि । अथवा समाश्वासयामि तावदेतौ । तात ! समाश्वसिहि अम्ब ! समाश्वसिहि ।

(उभौ समाश्वसितः)

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३७. हा पुत्रक ! किं त्वयैतत्कृतम् ?

३८. हा कथं सत्यीभूतं मे दुर्निमित्तम् ?

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१०. श्लोकः

४०. वृद्धा—(मलयवतीमुद्दिश्य) वच्छे उट्ठेहि। मा रोअ अम्हेवि किं जीमूदवाहणेण विणा जीवम्ह। ता समस्सस दाव।

४१. नायि—(समाश्वस्य) हा अज्जउत्त। कहिं दाणिं मए तुमं पेक्खिदव्वो।

४२. जीमू—हा वत्स! गुरुजनशुश्रूषाभिज्ञ!

चूडामणिं चरणयोर्मम पातयता त्वया।
लोकान्तरगतेनापि नोज्झितो विनयक्रमः॥ ११

(चूडामणिं गृहीत्वा) हा वत्स! कथमेतावन्मात्रदर्शनः संवृत्तोऽसि (हृदये दत्वा) अहह—

भक्त्यातिदूरमवनावननम्रमौलेः
शश्वत्तव प्रणमतश्चरणौ मदीयौ।
चूडामणिर्निकषणैर्मसृणोऽप्ययं हि
गाढं विघट्टयति मे हृदयं कथं नु॥ १२

४३. वृद्धा—हा पुत्त जीमूदवाहण, जस्स दे गुरुअणसुस्सूसं वज्जिअ अण्णं सुहं ण रोअदि सो कहं विअ दाणिं पिदरं उज्झिअ सग्गसुहं अणुभविदुं गदोसि।

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४०. वत्से! उत्तिष्ठ। मा रुदिहि। वयमपि किं जीमूतवाहनेन विना जीवामः? तत्समाश्वसिहि तावत्।

४१. हा आर्यपुत्र! केदानीं मया त्वं प्रेक्षितव्यः?

४३. हा पुत्र जीमूतवाहन! यस्मै ते गुरुजनशुश्रूषां वर्जयित्वान्यत्सुखं न रोचते स कथमिवेदानीं पितरमुज्झित्वा स्वर्गसुखमनुभवितुं गतोऽसि?

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११. श्लोकः. १२. वसन्ततिलकम्.

४४. जीमू—(सास्रम्) देवि! वयं किं जीमूतवाहनेन विनापि जीवामो येनैवं प्रलपसि।

४५. नायि—(पादयोर्निपत्य कृताञ्जलिः) ताद देहि मे अज्जउत्तस्स अंगाहरणाचिह्नं चूडारअणं जेण एदं हिअए करिअ जलणप्पवेसेण अवणेमि अत्तणो संदावदुक्खं।

४६. जीमू—अयि पतिव्रते! किमेवमाकुलासि? ननु सर्वेषामेवास्माकमयं निश्चयः।

४७. वृद्धा—महाराअ ता किं पडिवालीअदि।

४८. जीमू—देवि! न किंचित्। किन्त्वाहिताग्नेर्नान्येनाग्निना संस्कारो विहितः। अतोऽग्निहोत्रशरणादग्निनादायात्मानमुद्दीपयामः।

४९. शङ्ख—(स्वगतम्) कष्टं ममैकस्य पापस्य कृते सकलमेवेदं विद्याधरकुलमुत्सन्नम्। तदेवं तावत्। (प्रकाशम्) तात! न खल्वेवमनिश्चित्यैव युक्तं साहसमनुष्ठातुम्। विचित्राणि विधिविलसितानि। कदाचिन्नायं नाग इति विज्ञाय जीवन्तमेव जीमूतवाहनं परित्यजेन्नागशत्रुः। तदनयैव रुधिरधारया वैनतेयमनुसरामः।

५०. वृद्धा—सव्वधा देवदाणं पसाएण जीवन्तं एव्व पुत्तअं पेक्खिस्सं।

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४५. तात! देहि मे आर्यपुत्रस्याङ्गाभरणचिह्नं चूडारत्नम्। येनैतद् हृदये कृत्वा ज्वलनप्रवेशेनापनयाम्यात्मनः संतापदुःखम्।

४७. महाराज! तत्किं प्रतिपाल्यते।

५०. सर्वथा देवतानां प्रसादेन जीवन्तमेव पुत्रकं प्रेक्षिष्ये।

५१. नायि—(स्वगतम्) दुल्लहं क्खु एदं मह मन्दभाअधेआए ।

५२. जीमू—वत्स! अवितथैषा भारती भवतु । तथापि साग्नीनामेवास्माकं युक्तमनुसर्तुम् । तत्त्वां सन्ततामनुसरतु भवान् धाराम् । वयमप्यग्निशरणादग्नीनादाय त्वरितमेवागच्छामः । (इति पत्नीवधूसमेतो निष्क्रान्तः)

५३. शङ्ख—तद्यावद्गरुडमनुसरामि । (परिक्रम्य अग्रतो निर्वर्ण्य)

कुर्वाणो रुधिरार्द्रचञ्चुकषणैर्द्रोणीरिवाद्रेः शिलाः
प्लुष्टोपान्तवनान्तरः स्वनयनज्योतिःशिखाश्रेणिभिः ।
सज्जद्वज्रकठोरघोरनखरप्रान्तावगाढावनिः
शृङ्गाग्रे मलयस्य पन्नगरिपुर्दूरादयं दृश्यते ॥ १३

(ततः प्रविशत्यासनस्थः पुरः पतितनायको गरुडः)

५४. गरुडः—(आत्मगतम्) जन्मनः प्रभृति भुजङ्गपतीनश्नता नेदृशमाश्चर्यं मया दृष्टपूर्वम् । यदयं महासत्त्वो न केवलं न व्यथते प्रत्युत प्रहृष्ट इव किमपि दृश्यते । तथा हि—

ग्लानिर्नाधिकपीयमानरुधिरस्याप्यस्ति धैर्योदधे-
र्मांसोत्कर्षणजा रुजोऽपि वहतः प्रीत्या प्रसन्नं मुखम् ।
गात्रं यन्नविलुप्तमेष पुलकस्तत्र स्फुटो लक्ष्यते
दृष्टिर्मय्युपकारिणीव निपतत्यस्यापकारिण्यपि ॥ १४

सत्कुतूहलमेव मे जनितमस्यानया धैर्यवृत्त्या । तद्भवतु न भक्षयाम्येनम् । पृच्छामि तावत्कोऽयमिति । (इत्युपरतो भक्षणात् पुरतस्तिष्ठति)

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५१. दुर्लभं खल्वेतन्मम मन्दभागधेयायाः ।

१३, १४. शार्दूलविक्रीडितम्.

५५. नायकः—

शिरामुखैः स्यन्दत एव रक्त-
मद्यापि देहे मम मांसमस्ति ।
तृप्तिं न पश्यामि च ते महात्मन्
किं भक्षणात्त्वं विरतो गरुत्मन् ? ॥ १५

५६. गरु—(स्वगतम्) आश्चर्यमाश्चर्यम् । कथमयमस्यामप्यवस्थायामूर्जितमेवाभिधत्ते (प्रकाशम्) अहो महासत्त्व !

आवर्जितं मया चञ्च्वा हृदयात्तव शोणितम् ।
धैर्येणानेन च हृतं त्वया हृदयमेव मे ॥ १६

तत्कस्त्वमिति श्रोतुमिच्छामि ।

५७. नाय—एवं क्षुधाकुलो भवान्न श्रवणयोग्यः । तत्कुरुष्व तावत् प्रथमं मम मांसशोणितेन तृप्तिम् ।

५८. शङ्ख—(ससंभ्रममुपसृत्य) तार्क्ष्य तार्क्ष्य ! न खलु न खलु साहसमनुष्ठेयम् । नायं नागः । परित्यजैनम् । मां भक्षय अहं तवाहारार्थं वासुकिना प्रेषितः । (इत्युरो ददाति)

५९. नाय—(शंखचूडं पश्यन्नात्मगतम्) कथं विफलीकृतो मे मनोरथः शङ्खचूडेनागच्छता ?

६०. गरु—(उभौ निरूप्य) द्वयोरपि भवतोर्वध्यचिह्नम । कतरः खलु नाग इति नावगच्छामि ।

६१. शङ्ख—कथमस्थान एव भवतो भ्रान्तिः ?

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१५. उपजातिः. १६. श्लोकः.

आस्तां स्वस्तिकलक्ष्म वक्षसि तनौ नालोक्यते कञ्चुको
जिह्वे जल्पत एव मे न गणिते नाम त्वया द्वे अपि ।
तिस्रस्तीव्रविषाग्निधूमपटलव्याजिह्वरत्नत्विषो
नैता दुस्सहशोकफूत्कृतमरुत्फीताः फणाः पश्यसि ॥ १७

६२. गरु—(शङ्खचूडस्यफणान्वीक्ष्य नायकं पश्यन्) तत्कः खल्वयं मया व्यापादितः ?

६३. शङ्ख—विद्याधरवंशतिलको जीमूतवाहनः । कथमकारुणिकेन त्वयेदमनुष्ठितम् ?

६४. गरु—(स्वगतम्) अये! अयमसौ विद्याधरकुमारो जीमूतवाहनः ।

मेरौ मन्दरकन्दरासु हिमवत्सानौ महेन्द्राचले
कैलासस्य शिलातलेषु मलयप्राग्भारभागेष्वपि ।
दिक्कुञ्जेषु च तेषु बहुशो यस्य श्रुतं तन्मया
लोकालोकविचारिचारणगणैरुद्गीयमानं यशः ॥ १८

सर्वथा महत्यंहःपङ्के निमग्नोऽस्मि ।

६५. नाय—भोः फणिपते ! किमेवमुद्विग्नोऽसि ?

६६. शङ्ख—किमस्थानमिदमावेगस्य ?

स्वशरीरेण शरीरं तार्क्ष्यात्परिरक्षतो मदीयमिदम् ।
युक्तं नेतुं भवतः पातालतलादपि तलं माम् ॥ १९

६७. गरु—अये ! कथं करुणार्द्रचेतसानेन महात्मना मद्ग्रासगोचरपतितस्यास्य फणिनः प्राणान् रक्षितुं स्वदेह आहारार्थमुप-

१७, १८. शार्दूलविक्रीडितम्.		१९. आर्या.

नीतः। तन्महदकृत्यमेतन्मया कृतम्। किं बहुना। बोधिसत्त्व एवायं मया व्यापादितः। तदस्य महापातकस्याग्निप्रवेशादृते नान्यत्प्रायश्चित्तं पश्यामि। तत्कनु खलु वह्निमासादयामि। (अग्रतो विलोक्य) अये! अमी केचिद्गृहीताग्नय इत एवाभिवर्तन्ते। तद्यावदेतान् प्रतिपालयामि।

६८. शङ्ख—कुमार! पितरौ ते प्राप्तौ।

६९. नाय—(ससंभ्रमम) शङ्खचूड! समुपविश्योत्तरीयेणाच्छादितशरीरं कृत्वा धारय माम्। अन्यथा कदाचिदीदृगवस्थं मामालोक्य पितरौ सहसा जीवितं जह्याताम्।

(शङ्ख-पार्श्वपतितमुत्तरीयमादाय तथा करोति)
(ततः प्रविशति पत्नीवधूसमेतो जीमूतकेतुः)

७०. जीमूतकेतुः—(सास्रम्) हा पुत्र जीमूतवाहन!

आत्मीयः पर इत्ययं खलु कुतः सत्यं कृपायां क्रमः
किं रक्ष्या बहवः किमेक इति ते जाता न चिन्ता कथम्?।
तार्क्ष्यात् त्रातुमहिं स्वजीवितपरित्यागं त्वया कुर्वता
येनात्मा पितरौ वधूरिति हतं निश्शेषमेतत्कुलम्॥ २०

७१. वृद्धा—(मलयवतीमुद्दिश्य) जादे विरम मुहुत्तअं। तुह अविरदास्सुधाराहिं विज्जालो होदि अग्गी। ता मा रुद।

(सर्वे परिक्रामन्ति)

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७१. जाते! विरम मुहूर्तम्। तवाविरताश्रुधाराभिर्विज्वालो भवत्यग्निः। तन्मा रुदिहि।

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२०. शार्दूलविक्रीडितम्.

७२. जीमू—हा पुत्र जीमूतवाहन !

७३. गरु—(श्रुत्वा)अये! कोऽयं हा पुत्र जीमूतवाहनेति ब्रवीति ? तत्सुव्यक्तमयमस्य पिता। तत्कृतमेतदीयेनाग्निना। न शक्नोम्यस्य पुत्रघातलज्जया मुखं दर्शयितुम्। अथवा किमभिहेतोः पर्याकुलोऽस्मि। तटस्थ एवास्मि जलनिधेः। तद्याव-दिदानीम्।

ज्वालाभङ्गैस्त्रिलोकीग्रसनरसलसत्कालजिह्वाग्रकल्पैः
सर्पद्भिः सप्तहस्तैस्तृणमिव कबलीकर्तुमीशे समुद्रान्।
स्वैरेवोत्पातवातप्रसरपटुतरैर्धुक्षिते पक्षवातै-
रस्मिन्कल्पावसानज्वलनभयकरे बाडवाग्नौ पतामि ॥ २१

(इत्युत्थातुमिच्छति)

७४. नाय— भो पतगराज ! अलमनेनाध्यवसायेन। नायं प्रतीकारोऽस्य पाप्मनः।

७५. गरु—(जानुभ्यां स्थित्वा कृताञ्जलिः) भो महात्मन् ! कस्तर्हि कथ्यताम्।

७६. नाय—प्रतिपालय क्षणमेकम्। पितरौ मे प्राप्तौ। यावदेतौ प्रणमामि।

७७. गरु—एवं क्रियताम्।

७८. जीमू—(दृष्ट्वा सहर्षम्)देवि ! दिष्ट्या वर्धसे। अयं वत्सो जीमूतवाहनो न केवलं ध्रियते प्रत्युत कृताञ्जलिना गरुडेन शिष्येणेव पर्युपास्यमानस्तिष्ठति।

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२१. स्रग्धरा.

७९. वृद्धा—(सहर्षम्) महाराअ किदत्थम्हि । अक्खदसरीरस्स पुत्तअस्स मुहं पेक्खिस्सं ।

८०. नायि—जं सच्चकं अज्जउत्तं पेत्तक्खन्तीए वि झत्ति अदिपिअं त्तिकरिअ ण पत्ताअअदि मे हिअअं ।

८१. जीमू—(उपसृत्य) वत्स ! एह्येहि परिष्वजस्व माम् ।

(नाय—उत्थातुमिच्छन् पतितोत्तरीयो मूर्च्छति)

८२. शङ्ख—कुमार ! समाश्वसिहि समाश्वसिहि ।

८३. जीमू—हा वत्स ! कथं मां दृष्ट्वापि परित्यज्य गतोऽसि ?

८४. वृद्धा—हा पुत्तअ । कहं वाआमेत्तकेण वि तुएन संभाविदम्हि ।

८५. नायि—हा अज्जउत्त । कहं गुरुअणो वि तुए उवेक्खिदो ।

(सर्वे मोहं गच्छन्ति)

८६. शङ्ख—आः शङ्खचूडहतक ! परात्मरक्षितजीवित ! कथं गर्भस्थ एव न विपन्नोऽसि । येनैवं क्षणे क्षणे मरणातिगं दुःखमनुभवसि ।

८७. गरु—सर्वमिदं मम नृशंसस्यासमीक्षयकारिताया विजृम्भितम् । तदेवं तावत्करोमि । (पक्षाभ्यां वीजयन्) भो महात्मन् ! समाश्वसिहि समाश्वसिहि ।

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७९. महाराज! कृतार्थास्मि । अक्षतशरीरस्य पुत्रकस्य मुखं प्रेक्षिष्ये ।

८०. यत्सत्यमार्यपुत्रं प्रेक्षमाणाया अपि झटित्यतिप्रियमिति कृत्वा न प्रत्येति मे हृदयम् ।

८४. हा पुत्रक ! कथं वाङ्मात्रेणापि त्वया न संभावितास्मि ।

८५. हा आर्यपुत्र ! कथं गुरुजनोऽपि त्वयोपेक्षितः ?

८८. नाय—शङ्खचूड ! समाश्वासय गुरून् ।

८९. शङ्ख—तात! समाश्वसिहि । मातः! समाश्वसिहि । समाश्वसितो जीमूतवाहनः । किं न पश्यथ युष्माकमेव समाश्वासनार्थं प्रत्युत्थितोपविष्टस्तिष्ठति ।

(उभौ समाश्वसितः)

९०. वृद्धा—पुत्त कहं पेक्खन्ताणं एव्व अम्हाणं किदन्तहदकेण अवहरीअसि ।

९१. जीमू—देवि! मैवममङ्गल्यवादिनी भव । ध्रियत एवायुष्मान् । तद्वधूः समाश्वास्यताम् ।

९२. वृद्धा—(मुखं वस्त्रेणावृत्य रुदती) पडिहदममङ्गलं । ण रोदिस्सं । (मलयवतीमुद्दिश्य) जादे समस्सस समस्सस । उट्ठेहि उट्ठेहि । वरं एत्तिअं वेलं तुमं भत्तुणो मुहं पेक्ख ।

९३. नायि—(समाश्वस्य) हा अज्जउत्त ।

९४. वृद्धा—(मलयवत्या मुखं पाणिना परिमृज्य) सोभाग्गवदी होहि । पडिहदं विग्घं ।

९५. जीमू—(सास्रमात्मगतम्)

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९०. पुत्र ! कथं प्रेक्षमाणानामेवास्माकं कृतान्तहतकेनापह्रियसे ? ।

९२. प्रतिहतममङ्गलम् । न रोदिष्यामि । जाते! समाश्वसहि समाश्वसिहि । उत्तिष्ठोत्तिष्ठ । वरमियत्यां वेलायां त्वं भर्तुर्मुखं प्रेक्षस्व ।

९३. हा आर्यपुत्र!

९४. सौभाग्यवती भव । प्रतिहतो विघ्नः ।

विलुप्तशेपाङ्गतया प्रयातान्
निराश्रयत्वादिव कण्ठदेशम् ।
प्राणांस्त्यजन्तं तनयं निरीक्ष्य
कथं न पापः शतधा व्रजामि ॥ २२

९६. नायि—हा अज्जउत्त । अदिदुक्खभाइणी क्खु अहं जा ईदिसं वि अज्जउत्तं पेक्खन्ती अज्ज वि जीविदं ण परिच्चजामि ।

९७. वृद्धा—(नायकस्याङ्गानि स्पृशन्ती गरुडमुद्दिश्य) हा णिसंस कहं दाणिं तुए एदं आहरणाणं वि किदसोहं एव्व एदावत्थं पुत्तअस्स मे शरीरं किदं ।

९८. नाय—अम्ब! मा मैवम् । किमनेन कृतम् । ननु पूर्वमप्येतदीदृशमेव परमार्थतः । पश्य—

मेदोऽस्थिमांसमज्जासृक्संघातेऽस्मिंस्त्वचावृते ।
शरीरे खलु का शोभा सदा बीभत्सदर्शने ॥ २३

९९. गरु—भो महात्मन् ! नरकानलज्वालावलीढमिवात्मानं मन्यमानो दुःखमनुभवामि । तदुपदिश्यतां येनाहं मुच्येयास्मादेनसः ।

१००. नाय—अनुजानातु मां तातः यावदस्य पापस्य प्रतिपक्षमुपदिशामि ।

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९६. हा आर्यपुत्र ! अतिदुःखभागिनी खल्वहम् । येदृशमप्यार्यपुत्रं प्रेक्षमाणाद्यापि जीवितं न परित्यजामि ।

९७. हा नृशंस ! कथमिदानीं त्वयैतदाभरणानामपि कृतशोभमेवैतदवस्थं पुत्रकस्य मे शरीरं कृतम् ।

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२२. उपजातिः २३. श्लोकः.

१०१. जीमू—वत्स ! एवं क्रियताम् ।

१०२. नाय—वैनतेय ! श्रूयताम् !

१०३. गरु—(जानुभ्यां स्थित्वा शिरसि निहिताञ्जलिः)आज्ञापयतु भवान् ।

१०४. नाय—शृणु—

नित्यं प्राणाभिघातात्प्रतिविरम कुरु प्राक्कृतस्यानुतापं
यत्नात्पुण्यप्रवाहं समुपचिनु दिशन् सर्वसत्त्वेष्वभीतिम् ।
मग्नं येनात्र नैनः फलति परिणतं प्राणिहिंसासमुत्थं
दुर्गाधे वारिपूरे लवणपलमिव क्षिप्तमन्तर्ह्रदस्य ॥ २४

१०५. गरु—यदाज्ञापयति भवान्—

अज्ञाननिद्रया सुप्तो भवता प्रतिबोधितः ।
सर्वप्राणिवधादेष विरतोऽद्यप्रभृत्यहम् ॥ २५

सम्प्रति हि—

क्वचिद्दीपाकारः पुलिनविपुलैर्भोगनिवहैः
कृतावर्तभ्रान्तिर्वलयितशरीरः क्वचिदपि ।
व्रजन्कूलात्कूलं क्वचिदपि च सेतुप्रतिसमः
समाजो नागानां विहरतु महोदन्वति सुखम् ॥ २६

अपि च—

स्रस्तानापादलम्बान् घनतिमिरनिभान्केशपाशान्वहन्त्यः
सिन्दूरेणेव दिग्धैः प्रथमरविकरस्पर्शताम्रैः कपोलैः ।
अस्मिन्नायासिताङ्ग्योऽप्यवगणितरुजः कानने चन्दनानां
नित्यं गायन्तु रागादुरगयुवतयः कीर्तिमेतां तवैव ॥ २७

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२३. २७. स्रग्धरा. २५. श्लोकः. २६. शिखरिणी.

१०६. नाय—साधु महात्मन्! साधु। अनुमोदामहे वयम्। सर्वथा दृढसमाधिर्भव। (शंखचूडं निर्दिश्य) शङ्खचूड ! त्वयापि स्वगृहमिदानीं गम्यताम्।

(शङ्ख—निश्वस्याधोमुखस्तिष्ठति)

नाय—(शंखचूडं पश्यन्) शङ्खचूड! सत्वरं गच्छ। शोकाकुलां जननीं पश्य—

उत्प्रेक्षमाणा त्वां तार्क्ष्यचञ्चुकोटिनिपातितम्।
त्वद्दुःखदुःखिता नूनमास्ते सा जननी तव ॥ २८

१०७. वृद्धा—(सास्रम्) धण्णा क्खु सा जणणी जा गरुडमुहपडिदस्स अक्खदसरीरस्स एव्व पुत्तअस्स मुहं पेक्खिस्सदि।

१०८. शङ्ख—अम्ब! सत्यमेवैतत् यदि कुमारः स्वस्थो भविष्यति।

१०९. नाय—(वेदनां नाटयन्) अहह। परार्थसंपादनरसाक्षेपादेतावतीं वेलां न वेदिताः संप्रति तु मां बाधितुमारब्धा मर्मच्छेदिन्यो वेदनाः। (मरणावस्थां नाटयति)

११०. जीमू—(ससंभ्रमम्) हा वत्स वत्स! किमेवं करोषि?

१११. वृद्धा—हा किं णु क्खु एवं वददि। (सोरस्ताडम्) परित्ताअह परित्ताअह। एसो क्खु मे पुत्तओ विवज्जइ।

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१०७. धन्या खलु सा जननी या गरुडमुखपतितस्याक्षतशरीरस्यैव पुत्रकस्य मुखं प्रेक्षिष्यते।

१११. हा किं नु खल्वेवं वदति। परित्रायध्वं परित्रायध्वम्। एष खलु मे पुत्रको विपद्यते।

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२८. श्लोकः

११२. नायि—हा अज्जउत्त । मं परिच्चइअ गमणं ते ण जुत्तं ।

११३. नाय—(अञ्जलिं कर्तुमिच्छन्)शङ्खचूड ! समानय मे हस्तौ ।

११४. शङ्ख—(तथा कुर्वन्) कष्टमनाथीकृतं जगत् ।

११५. नाय—(किंचिदुन्मीलिताक्षः पितरौ पश्यन्)तात अम्ब अयं मे पश्चिमः प्रणामः । यतः—

गात्राण्यमूनि न वहन्ति सचेतनत्वं
 श्रोत्रं स्फुटाक्षरपदां न शृणोति वाचम् ।
कष्टं निमीलितमिदं सहसैव चक्षु-
 र्हा तात यान्ति विवशस्य ममासवोऽमी ॥ २९

अथवा किमनेन प्रलपितेन ('संरक्षता पन्नगमद्यपुण्यं' (४-२६) इत्यादिं पूर्वोक्तं श्लोकं पठित्वा पतति)

११६. वृद्धा—हा पुत्त । हा वच्छ । हा गुरुजणवच्छल । कहिं गदोसि । देहि मे पडिवअणं । हा लोअणाणन्द । हा जीमूदवाहण । कहं पुणो दे दंसणं ।

११७. जीमू—हा पुत्र जीमूतवाहन ! हा निखिलजनवत्सल ! हा सर्वगुणनिधे ! कासि ? देहि मे प्रतिवचनम् (हस्तमुत्क्षिप्य) कष्टं भोः कष्टम् ।

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११२. हा आर्यपुत्र । मां परित्यज्य गमनं ते न युक्तम् ।

११६. हा पुत्र ! हा वत्स ! हा गुरुजनवत्सल ! कुत्र गतोऽसि ? देहि मे प्रतिवचनम् ! हा लोचनानन्द ! हा जीमूतवाहन ! कथं पुनस्ते दर्शनम् ?

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२९. वसन्ततिलकम्.

निराधारं धैर्यं कमिव शरणं यातु विनयः
क्षमः क्षान्तिं वोढुं क इह विरता दानपरता ।
हतं सत्यं सत्यं व्रजतु च कृपा क्वाद्य कृपणा
जगज्जातं शून्यं त्वयि तनय लोकान्तरगते ॥ ३०

११८. नायि—हा अज्जउत्त । कहं मं परिच्चइअ गदोसि । अइ णिग्घिणहिअए वज्जकठिणदेहे मलअवदि । पाणनाधं विणा कधं अज्ज वि जीवसि ।

११९. शङ्ख—हा निष्कारणपरोपकारव्रत ! केमं प्राणेभ्योऽपि वल्लभतरं जनं विहाय गम्यते ? तदवश्यमेव भवन्तमन्वेति शङ्खचूडः ।

१२०. गरु—कष्टमुपरतोऽयं महात्मा । तत्किमिदानीं करोमि?

१२१. वृद्धा—(सास्रमूर्ध्वमवलोक्य) भअवन्तो लोअवाला । कहं ण अमिदेण सिञ्चिअ एदं मे पुत्तअं जीवावेह ।

१२२. गरु—(सहर्षमात्मगतम्)अये ! अमृतसंकीर्तनात्साधु स्मारितम्। मन्ये परिमृष्टमयशः । तद्यावत् त्रिदशपतिमभ्यर्थ्य

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११८. हा आर्यपुत्र ! कथं मां परित्यज्य गतोऽसि ? अयि निर्घृणहृदये । वज्रकठिनदेहे । मलयवति ! प्राणनाथं विना कथमद्यापि जीवसि ?

१२१. भगवन्तो लोकपालाः । कथं नामृतेन सिक्त्वेमं मे पुत्रकं जीवयथ ।

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३०. शिखरिणी

तद्विसृष्टेनामृतवर्षेण न केवलं जीमूतवाहनं यावदेतानपि पूर्वभक्षितानस्थिशेषानुरगपतीन् प्रत्युज्जीवयामि । अथ प्रार्थितो न दास्यत्यसौ ततोऽहं ।

पक्षोत्क्षिप्ताम्बुनाथः पटुतरपतनप्रेर्यमाणैः समीरै-
र्नेत्रार्चिःप्लोषमूर्च्छाविधुरविनिपतत्सानलद्वादशार्कः ।
चञ्च्वा सञ्चूर्ण्य शक्राशनिधनदगदाप्रेतलोकेशदण्डा-
नाजौ निर्जित्य देवान् क्षणममृतमयीं वृष्टिमभ्युत्सृजामि ॥

तदयं गतोऽस्मि। (इति साटोपं परिक्रम्य निष्क्रान्तः)

१२३. जीमू—वत्स शङ्खचूड ! किमद्यापि प्रतीक्ष्यते। समाहृत्य दारूणि पुत्रस्य मे विरचय चिताग्निं येन वयमप्यनेनैव सह गच्छामः ।

१२४. वृद्धा—पुत्त शङ्खचूड। लहु सज्जेहि। अम्हेहिं विणा भाउणा दे दुक्खं भविस्सदि ।

१२५. शङ्ख—(सास्रम्) यदाज्ञापयन्ति गुरवः। नन्वग्रग एवाहं युष्माकम्। (उत्थाय चितारचनां कृत्वा) तात अम्ब सज्जी-कृतेयं चिता ।

१२६. जीमू—कष्टं भोः कष्टम् ।

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१२४. पुत्र शङ्खचूड ! लघु सज्ज । अस्माभिर्विना भ्रातुस्ते दुःखं भविष्यति ।

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३१. स्रग्धरा.

उष्णीषः स्फुट एव मूर्धनि विभात्यूर्णेयमन्तर्भ्रुवो-
श्चक्षुस्तामरसानुकारि हरिणा वक्षःस्थलं स्पर्धते ।
चक्राङ्कौ च करौ तथापि हि कथं हा वत्स मे दुष्कृतै-
स्त्वं विद्याधरचक्रवर्तिपदवीमप्राप्य किं गच्छसि ॥ ३२

देवि ! किमपरं रुद्यते । तदुत्तिष्ठ चितायामारोहामः ।

(सर्वे उत्तिष्ठन्ति)

१२७. नायि—(बद्धाञ्जलिरूर्ध्वं पश्यन्ती) भअवदि गोरि । तुए आणत्तं जहा—विज्जाहरचक्कवत्ती भत्ता ते भविस्सदि—त्ति । ता कहं मम मन्दभाग्गाए किदे तुमं अलीअवअणा संवुत्ता ।

(ततः प्रविशति ससंभ्रमा गौरी)

१२८. गौरी—महाराज जीमूतकेतो ! न खलु साहसमनुष्ठातव्यम् ।

१२९. जीमू—अये ! कथममोघदर्शना गौरी ।

१३०. गौरी—(मलयवतीमुद्दिश्य) वत्से ! कथमहमलीकवादिनी भवेयम् । (नायकमुपसृत्य कमण्डलूदकेनाभ्युक्ष्य)

निजेन जीवितेनापि जगतामुपकारिणः ।
परितुष्टास्मि ते वत्स ! जाव जीमूतवाहन ॥ ३३

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१२७. भगवति गौरि ! त्वयाज्ञप्तम् यथा—विद्याधरचक्रवर्ती भर्ता ते भविष्यति—इति । तत्कथं मम मन्दभाग्यायाः कृते त्वमलीकवचना संवृत्ता ।

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३२. शार्दूलविक्रीडितम्. ३३. श्लोकः.

(नाय—उत्तिष्ठति)

१३१. जीमू—सहर्षम्) देवि! दिष्ट्या वर्धसे। प्रत्युज्जीवितो वत्सः।

१३२. वृद्धा—भअवदीए गौरीए पसादेण।

१३३. नाय—(गौरीं दृष्ट्वा बद्धाञ्जलिः) अये! कथममोघदर्शना भगवती।

अभिलषिताधिकवरदे प्रणिपतितजनार्तिहारिणि शरण्ये।
चरणौ नमाम्यहं ते विद्याधरवन्दिते गौरि॥ ३४

(इति गौर्याः पादयोः पतति)

(सर्वे ऊर्ध्वं पश्यन्ति)

१३४. जीमू—अये! कथमनभ्रा वृष्टिः। भगवति? किमेतत्?

१३५. गौरी—राजन् जीमूतकेतो! जीमूतवाहनं प्रत्युज्जीवयितुमेतांश्चास्थिशेषानुरगपतीन् समुपजातपश्चात्तापेन पक्षिपतिना गरुडेन देवलोकादियममृतवृष्टिः पातिता। (अङ्गुल्या निर्दिश्य) किं न पश्यति भवान्—

संप्राप्ताखण्डदेहाः स्फुटमणिकिरणैर्भासुरैरुत्तमाङ्गै-
र्जिह्वाकोटिद्वयेन क्षितिममृतरसास्वादलोभाल्लिहन्तः।
संप्रत्याबद्धवेगा मलयगिरिसरिद्वारिपूरा इवैते
वक्रैः प्रस्थानमार्गैर्विषधरपतयस्तोयराशिं विशन्ति॥ ३५

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१३२. भगवत्या गौर्याः प्रसादेन।

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३४. आर्या ३५. स्रग्धरा

(नायकमुद्दिश्य) वत्स जीमूतवाहन! न त्वं केवलं जीवित-दानमात्रस्यैव योग्यः। तदयमपरस्ते प्रसादः—

हंसांसाहृतहेमपङ्कजरजःसंपर्कपङ्कोक्षितै-
 रुत्पन्नैर्मम मानसादुपनतैस्तोयैर्महापावनैः।
स्वेच्छानिर्मितरत्नकुम्भनिहितैरेषाभिषिच्य स्वयं
 त्वां विद्याधरचक्रवर्तिनमहं प्रीत्या करोमि क्षणात्॥

अपि च।

अग्रेसरीभवतु काञ्चनचक्ररत्न-
 मेष द्विपश्च धवलैर्दशनैश्चतुर्भिः।
श्यामो हरिर्मलयवत्यपि चेत्यमूनि
 रत्नानि ते समवलोकय चक्रवर्तिन्॥ ३७

अपि च आलोक्यन्ताममी शारदशशाङ्कधवलवालव्यजनहस्ता मणिमरीचिरचितेन्द्रचापभक्तयो भक्तिनमितपूर्वकायाः प्रण-मन्ति नमन्ति च मतङ्गहतकादयो विद्याधरपतयः। तदुच्यतां किं ते भूयः प्रियमुपकरोमि—

१३६. नाय—अतः परमपि प्रियमस्ति।

त्रातोऽयं शङ्खचूडः पतगपतिभयाद्वैनतेयो विनीत-
स्तेन प्राग्भक्षिता ये विषधरपतयो जीवितास्तेऽपि सर्वे।
मत्प्राणाप्त्या च मुक्ता न गुरुभिरसवश्चक्रवर्तित्वमाप्तं
साक्षात्त्वं देवि दृष्टा प्रियमपरमतः किं पुनः प्रार्थ्यते यत्॥

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३६. शार्दूलविक्रीडितम्. ३७. वसन्ततिलकम्. ३८. स्रग्धरा.

तथापीदमस्तु भरतवाक्यम्—

वृष्टिं हृष्टशिखण्डिताण्डवकृते मुञ्चन्तु कालेऽम्बुदाः
कुर्वन्तु प्रतिरूढसन्ततहरिच्छस्योत्तरीयां क्षितिम् ।
चिन्वानाः सुकृतानि वीतविपदो निर्मत्सरैर्मानसै-
र्मोदन्तां सततं च बान्धवसुहृद्गोष्ठीप्रमोदाः प्रजाः ॥ ३९

(इति निष्क्रान्ताः सर्वे)

॥ इति पञ्चमोऽङ्कः ॥

समाप्तं चेदं नागानन्दं नाम नाटकम् ।

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३९. शार्दूलविक्रीडितम्.

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॥ नागानन्दस्थपद्यानामनुक्रमणी ॥

NÂGÂNANDA

PROLOGUE.

1. Whom art thou thinking of under the pretence of contemplation? Open (thine) eyes just for an instant, and look (at us) who are tormented with the shafts of the bodiless one (Cupid). Saviour as thou art, thou dost not protect (us). Thou art one that makes a pretence to kindness. Where can there be another person more cruel than thou art? May Buddha, the Jina (one who withstood all temptations), who is thus enviously addressed by Mara's nymphs, protect you. (1)

Further,

May Buddha (the lord of the sages) protect you who, while absorbed in meditation, was beheld with wonder to be unmoved from his posture of *yoga* by Cupid with his drawn bow, by the heroes of Mara dancing in unison, to (the accompaniment of) the loud-sounding drums beaten by them, by the celestial damsels with their eyes wantonly playing (on him) as they alternately frowned and trembled, yawned and smiled, by the Siddhas with their heads bent in reverence, and by Indra with the hair of his body standing erect in wonder. (2)

(*At the end of the Benediction*)

2. **Manager**—Why too much (of description)? I have been respectfully invited and just told at this Indra festival by the assemblage of kings come from countries in

various quarters, and dependent on the lotus-like feet of king Sri Harsha-deva :—" We have heard it said that a Nataka, *Nāgānanda* (the Joy of the Serpents) by name, adorned with an original arrangement of plot, and recounting the story of the Emperor of Vidyadharas (Jimutavahana), has been composed by our lord, Sriharsha-deva, but we have not seen it represented (on the stage). So, out of respect for that same monarch who gladdens the hearts of all people, and with a view to oblige us, you must enact it properly on the stage." I shall therefore, make the necessary arrangements in the tiring-room now and act as desired (by the assemblage of kings). (*Advancing and looking*) I am sure that the minds of the whole audience have been won by me. For,—

Sri Harsha is (himself) an accomplished poet; this audience too is one that can appreciate merit; the story of the king of the Siddhas (Jimutavahana) is attractive to the world; and we are experts in acting. Each of these circumstances would, by itself, lead to the attainment of the desired object; how much more then would the combination of all these excellences, brought about by the accumulation of my good fortune? (3)

I shall, therefore, go home, call my lady and sing with her. (*Advancing and looking towards the tiring-room*). This is our house; I shall enter. (*Entering*) Lady, come hither.

(*Enter*).

3. **Actress**—(*With tears*) My Lord, here I am, a miserable creature. Let my lord command (and tell me) what orders should be obeyed (by me).

4. **Manager**—(*Observing*) Lady, while Nagananda, (the Joy of Serpents) is to be enacted, how is it that you weep without cause?

5. **Actress**—My Lord, how can I help not weeping? For, (your) father, disgusted (with the world) on account of his old age and judging in his heart that you are now fit to bear the burden of the family, has gone to the penance-grove with his lady.

6. **Manager**—(*With grief*) What! Have my parents gone to the penance-grove, leaving me (behind)? What is fit to be done now? (*Reflecting*) Well, how can I stay at home giving up the pleasure of serving my revered parents?

Abandoning my hereditary wealth, I shall also go to the forest to render service to my parents, as this Jimutavahana has done. (4)

(*Exeunt both.*)

ACT I

(*Enter the Hero and the Vidushaka.*)

7. **Hero**—(*With dejection*) Friend Atreya!

I know that it is the abode of desire (passion); nor am I ignorant (of the fact) that it is perishable. Who, indeed, on earth does not know that it is opposed to considerations of what should be and what should not be done. Thus this Youth, though (in itself) blame-worthy when under the control of the senses, is really to be desired if it can thus pass away for me, serving my parents with devotion. (5)

8. **Vidushaka**—(*Angrily*) Friend! you are really wearied, undergoing all this while this kind of misery of a forest life for the sake of these two living-dead (persons). Be pleased, therefore, to withdraw now at least from the worry of attending on your parents, and enjoy the pleasures of royalty, that charm by the enjoyment of whatever is wished for.

9. **Hero**—Friend, you have not spoken well:—For:

Does one shine so well on a throne as (he does) while standing before (one's) father? Is there such a pleasure in an assemblage of kings as (is found) in the shampooing of the feet of one's sire? Is there such satisfaction in the enjoyment of the three worlds as is found in (partaking of) what is left by one's father? A kingdom is really a trouble to him who has abandoned his father. Is there any virtue in it? (6)

10. **Vidu**—(*To himself*) How wonderful is his delight in attending upon his revered parents! (*Reflecting*) Well, I shall say this also. (*Aloud*) I did not say so merely with reference, my friend, to the pleasures of royalty; there is, indeed, something else to be done.

11. **Hero**—(*Smiling*) I have indeed done, my friend, what should be done. Behold!

My subjects have been put in the right path; virtuous people have been well established; (my) kinsmen have been made equal to me; and the kingdom has been (well) protected. To the needy has also been given the *Kalpa* tree, that yields more than what is desired. Tell me, friend, what has yet to be done that is in your mind? (7)

12. **Vidu**—Oh friend, your opponent is the vile Matanga who is very daring. While he is near at hand, it does not appear to me that the kingdom is safe without you, although it is presided over by the Chief Minister.

13. **Hero**—Fie, you fool! Do you fear that Matanga will rob me of my realm?

14, **Vidu**—What else?

15. **Hero**—Even if it be so, what (has to be feared) of it? From my body onwards, I hold everything for (the benefit of) others. If it (the kingdom) is not given away(to somebody)of my own accord, it is because of my father's intervention.

What is the use of thinking about this (petty) thing of a kingdom? It is enough to carry out my father's commands. I have been ordered by my father thus: "My child Jimutavahana, this abode (of ours) has become, by enjoyment (being used) for many days, deplete with the sacred wood (*Samit*), grass and flowers, and almost emptied of its roots, fruits, bulbs and wild rice [the nearer ones having been used up]. Go forth, therefore, to the Malaya Mountain and there look out for a habitable place for a hermitage." Come then, we shall go direct to the Malaya Mountain.

16. **Vidu**—As you command.

(*Both advance*)

Vidu—(*Looking in front*) Friend, truly this breeze of the Malaya Mountain, exceedingly fragrant by contact with the tops of dense forests of juicy sandal trees, and wafting showers of cool spray shaken from the wild

torrents broken by dashing against uneven places. removes the fatigue of the journey and causes my friend's body to tingle with pleasure, as the embrace of the beloved, eager for the first meeting (with her lover), (would do).

17. **Hero**—(*Noticing with wonder*) Oh! we have, indeed, reached the Malaya Mountain. (*Looking all round*) How wonderful is the beauty of this Malaya mountain! For,

With sandal trees exuding juice from the abrasions caused by the rubbings of the broad (wall-like)temples of wild elephants; with the depths of the caves roaring with the sound of the ocean-waves dashing into them; and with pearly rocks reddened with lac-dye from the feet of Siddha women moving about; this Malaya Mountain, by its very sight, creates an exhilaration in my mind. (8)

Come then, we shall ascend and find out some habitable place of hermitage.

18. **Vidu**—Let us do so. (*Stepping in front*) Come on (*Both gesticulate ascending*).

19. **Hero**—(*Indicating the throbbing of the right eye and considering*) Friend!

(My) right eye throbs, (yet) I have no desire for anything; but the words of the sages cannot be untrue. What does this indicate then? (9)

20. **Vidu**—Friend, it indicates some good at hand.

21. **Hero**—May it be as you say.

22. **Vidu**—(*Observing*) Friend! This looks like a penance-grove adorned with unusally thick and densely growing trees, with the issue of thick wreaths of smoke

laden with the odour of the sweet-smelling oblations, issuing (from their midst); and with herds of young deer lying fearlessly at ease.

23. **Hero**—Well observed! This is, indeed, a penance-grove. For,

The barks of trees have been stripped for garments in very slender strips, as if out of pity (for the trees); the water of the stream, clear as the sky, contains very many old broken (pieces of) water-pots; here and there are found girdles of *Munja* grass snapped and (so) cast away by the boys; and hearing (the recital) everyday, this verse of the *Sama Veda* is recited by the parrot. (10)

Come then, we shall enter and see.

(*Both gesticulate entering*)

(*The hero, looking with astonishment*) Oh! how wonderful is the serene charm of the penance-grove!—where many Vedic passages of doubtful meaning are discussed by the sages with delight; where the fresh (not dried) sacred fuel (*samidh*) is cut by numerous lads reciting the *Vedas*; and where the basins of tender trees are filled (with water) by the hermit-girls. Here indeed—

They (trees) speak, as it were, sweet (words of) welcome by the humming of the bees; with their heads (branches) bent under the weight of fruits, they perform, as it were, (the act of) bowing; showering flowers (over me) they offer as it were *arghya* to me! What !have even the very trees been taught to honour guests? (11)

This sacred forest is, therefore, fit for habitation. We shall be very happy if we live here.

24. **Vidu**—(*Looking about*) Friend ! what (is this)? These deer seem to be listening to (something), with (their) necks slightly turned, with mouthfuls of half-chewed *darbha* grass dropping down from their motionless mouths (from between their motionless jaws), with ears erect and attentive, and with eyes closed on account of pleasure.

25. **Hero**—(*Hearing*) Rightly noticed, my friend ! For;

With their bodies bent (towards the source of the sound), stopping the noise of chewing mouthfuls of grass lying between their teeth, these antelopes listen to a song with its distinct and melodious words, with a harmonious arrangement of tenor and bass notes produced by the appropriate use of the vocal organs in varieties of *Gamakas* (flexible modes), and with the accompaniment of (subdued) notes from the sweet-sounding lute, resembling the hum of bees. (12)

26. **Vidu**—Who, my friend, may be singing in this hermitage?

27. **Hero**—Since the strings, struck by tender fingers, do not sound very distinctly, and as the song consists mainly of *Kakali* notes, I guess that (*pointing in front with the tip of the fingers*), in this temple, some divine damsel worshipping the deity is singing to the accompaniment of the lute.

28. **Vidu**—Come, my friend; we too shall see the temple.

29. **Hero**—Well said ! The Gods are indeed to be worshipped. (*Drawing near and stopping suddenly*).

Friend, perhaps she is a lady not to be seen. So, concealed behind this bush of *Tamalas*, we shall await the proper time for beholding the deity. (*Both do so*).

[*Enter Malayavati seated on the ground and playing on the lute; and her hand-maiden*]

30. **Heroine**—(*Sings in Sanskrit*) Oh Goddess Gowri, of pale yellow colour like the pollen on the petals of the full blown lotus, may my desire be fulfilled by Thy Grace! (13)

31. **Hero**—(*Hearing the song*) Friend! Wonderful singing! Wonderful playing! For—

Distinctness (of the several notes) is attained by these ten different flexions of the fingers; the three-fold timing, divisible into quick, intermediate and slow, is distinct; and the triple cæsura, such as the *Gopuchchha*, is attended to in due order; and the three modes of playing on the instrument (accompanied by singing), *tatwa*, *ogha*, and *anugata*, are well exhibited. (14)

35. **Maid**—(*With loving familiarity*) Princess! you have played long. I hope your fingers feel no pain.

33. **Heroine**—(*Scornfully*) Oh Chaturika! How can there be (any) pain in my fingers while playing on the *vina* before Gowri?

34. **Maid**—Princess, I say (this). What is the use of playing on the *vina* in the presence of this pitiless (Deity) who does not show you (any) favour, though you have so long worshipped her with strict austerities and fastings too hard for a maiden?

35. **Vidu**—My friend, she is a maiden! why should we not see her?

36. **Hero**—What fault is there (in seeing her)? Maidens may certainly be seen without (being found) fault (with). Nevertheless, seeing us, she will perhaps not stay here long, being timid on account of the bashfulness natural to girlhood. We shall, therefore, look (at her) from behind this *Tamala* tree. (*Both look that way*).

37. **Vidu** - (*Beholding with surprise*) Behold, my friend, the wonder of wonders! She does not merely give pleasure to the ears by her proficiency on the *vina*; she also pleases the eye by her form that matches her proficiency on the *vina*. Who may this be? Is she the Deity, indeed (Gowri)? Or a Serpent-maid? Or a Vidyadhara girl? Or (one) born of the Siddha race?

38. **Hero**—(*Gazing ardently*) Friend! I do not know who she is, but this I know:

If she be a damsel from *Swarga*, then the thousand eyes of Indra have attained their object; if she be of the Serpent race, then, while there is her face, the nether-world is not devoid of the Moon: if she be a Vidhyadhari, then our race has triumphed over all others; if she be born of the Siddha line, then the Siddhas have become famous in the three worlds. (15)

39. **Vidu**—(*Looking at the hero with delight; to himself*) Fortunately, this fellow has atlast fallen into the power of Cupid! (*Referring to himself and gesticulating eating*) Nay, nay, of myself alone, a Brahman!

40. **Maid**—(*Affectionately*) Princess, this I (must) say—what is the use of playing now in the presence

of this Deity who is not pleased and is pitiless ? (*Snatches away the vina*).

41. **Heroine**—(*Angrily*) Girl ! Don't offend the Goddess Gowri ! The Goddess has indeed shown me favour this day.

42, **Maid**—(*Joyfully*) Tell me, princess, what it (the favour) is.

43. **Heroine**—This I know, friend, that today in a dream, playing on this very *vina*, I was (thus) told by the Goddess Gowri: " Child, I am pleased with this, your superior proficiency on the *vina*, and with this, your extraordinary devotion to me such as is difficult to be practised by one of the weaker sex. So the Emperor of the Vidyadharas will before long take hold of (accept) your hand (in marriage).

44. **Maid**—(*Joyfully*) If so, princess, why do you call this a dream ? The desire of your heart (the husband of your choice) has indeed been granted (to you) by the revered Goddess.

45. **Vidu**—O ! Friend, this is the proper time for the *Darsan* of the Goddess. Come then, we shall approach.

46. **Hero**—I won't enter (the temple).

(*Vidushaka drags the unwilling hero along with force*)

(*Both enter the shrine*).

47. **Vidu**—Hail to thee, madam. Lady, Chaturika speaks the truth. Here is the favour (husband) granted you by the Goddess.

48. **Heroine**—(*Rising timidly*; *aside, referring to the Hero*) Friend, who is this?

49. **Maid**—(*Aside, referring to the Hero*) From this (his) unequalled form, I infer he is the boon granted by the Goddess Gowri.

(*Heroine looks at the Hero bashfully and lovingly*)

50. **Hero**—O! thou of large eyes restless (through timidity), and of large and firm breasts, tremulous with breathing, this (your) body has been sufficiently wearied with austerities. Why should it be troubled again, thou perplexed one? (16)

51. **Heroine**—(*Aside*) Friend, I am unable to stay (here) in the presence of this (man) on account of excessive timidity. (*Looking at the hero with sidelong glances*; *with bashfulness stands with face somewhat averted*).

52. **Maid**—What is this, Princess?

53. **Heroine**—Friend, I am unable (feel nervous) to remain very near this person; so, come, we shall go elsewhere (*Wishes to get up*).

54. **Vidu**—Well, friend, she is afraid. I shall hold her for a while by the power of the learning acquired previously. (*Reflecting*) Madam, is this the practice (course of conduct) here in your hermitage that a guest who has come is not welcomed even with words?

55. **Maid**—(*Looking at the hero, to herself*) Her eyes appear to delight in him. Well, I shall say this. (*Aloud*) Princess, what the Brahman says is right. It

is fitting that you should welcome a guest. Why then do you thus stand in the presence of this noble person, as if you are ignorant of (your) duty? Or stay thou, I shall myself do what is befitting. (*To the Hero*) Welcome, noble sir. May this place be adorned by the worshipful one taking his seat (here).

56. **Vidu**—Friend, Chathurika speaks well. Let us sit and refresh ourselves (here) for a while.

57. **Hero**—You have spoken well.

(*Both take their seats*).

58. **Heroine**—(*To the attendant*) O jesting girl, don't do so (this). If perchance any hermit sees me, he will then regard me as immodest.

(*Enter a Hermit*)

59. **Hermit**—I have been thus commanded by my patriarch-sage, Kausika, "Dear S'andilya, the Siddha prince Mitravasu went but now by the order of his father, to request prince Jimutavahana, the future Emperor of the Vidyadharas, who is somewhere on this Malaya Mountain, to accept the hand of his sister Malayavati. And the time of the midday oblation may pass away for Malayavathi, who stays expecting him (her brother). Fetch her therefore." I shall, therefore, go to the shrine of Gowri and take Malayavati with me. (*Advancing, and examining the ground with surprise*) Oh! whose is this line of foot-prints in the dust-covered place, with distinct marks of the discus? (*Beholding Jimutavahana in front*) Really, these are the footprints of this noble person alone. For:

On his head shines plainly the mark of the crown (or turban); and between his eye-brows (shines) this whirl of

spiral fine hair; the eye resembles the red-lotus; the chest rivals (in depth that of) a lion, and as this pair of feet bears the mark of the discus (thereon), I infer, that this person, whoever he may be, will not rest without attaining to the position of the Emperor of the Vidyadharas. (17)

Or, what doubt is there? This must evidently be Jimutavahana. (*Observing Malayavati*) Oh (here is) this princess Malayavati too! (*Looking at both*) The Creator will at last have done a proper thing if he unites this pair deserving of each other. (*Approaching and addressing the hero*). Hail, sir!

60. **Hero**—Holy sir! Jimutavahana bows to you (*Wishes to get up*).

61. **Hermit**—Please, don't get up; surely it is you that has to be honoured by us, for it is said that a guest is the object of worship for all. Please stay, therefore, comfortably (where you are).

62. **Heroine**—Honoured Sir, I bow to you.

63. **Hermit**—(*To the Heroine*). Child, may you obtain a fitting husband! Princess, the Patriarch, Kausika, thus says to you: "Before the time for the mid-day oblation passes away, you should come (home) quickly."

64. **Heroine**—As the preceptor commands. (*Getting up and with a sigh—to herself*).

On the one hand there is the command of the master, and on the other, the pleasure of seeing (my) beloved. Thus my heart still sways (swings) to and fro, not knowing whether to go or to stay. (18)

(*Exit with the hermit, bashfully and lovingly looking back at the Hero*)

65. **Hero**—(*Sighing painfuly: looking at the Heroine*) Though she, with her gait slackened by the weight of her spacious hips, is going in another direction, her foot has been planted on my heart. (19)

66. **Vidu**—Sir! you have seen what is to be seen and heard what is to be heard. But now the fire in my stomach rages as if doubled by the heat of the midday sun. Come then, let us go; so that I, a Brahmin, may become a guest and keep up my life, at least with the roots and fruits obtainable from the hermits.

67. **Hero**—(*Looking up*) Ah! the Sun God has reached the middle of the sky. For,

This Lord of Elephants, with his cheeks whitened with the juice of the sandal tree (smeared) on them, by having rubbed them against the tree for (alleviating) the heat, with (his) face fanned by the breeze from his broad (lit: palm leaf like) ears, and with his chest well wetted with drops of water squirted out by his trunk, has now been reduced to a condition, unbearable like that of the fading Sallaka. (20)

Come then, let us both go too.

(*Exeunt both*).

ACT II

(*Enter a Hand-maiden*)

1. **Hand**—I am ordered thus by Princess Malayavatii "Maid Manoharika, today my elder brother Mitravasu is very late; go quickly then and find out whether he has

come (back) or not." I shall do as orderded. (*Advancing and looking towards the curtain*) But who is it that comes this very same way in all haste, (*Observing*) How (is it) ? It is Chaturika !

(*Enter the second Hand-maid*)

First—(*Approaching*) My dear Chaturika, why are you going away in haste, avoiding me ?

2. **Second**—Dear Manoharika, I am ordered by Princess Malayavati, "Maid Chaturika, my body is intolerably tired with the exertion of gathering flowers. This heat of the autumn sun is troubling me very much. Therefore, go and make ready the (cool) Chandramani floor in the sandal bower overshadowed by plantain leaves." Everything has been done by me as ordered. I shall therefore go and communicate (the same) to the princess.

3. **First**—If so, then go quickly and tell her; so that her trouble may be abated by her going there.

4. **Second**—(*Smiling and to herself*). Her suffering is not of a nature that could be assuaged by such means. I fear her anguish will only be augmented by her seeing the beautiful and delightful sandal bower. (*Aloud*) Go then ; I shall go and inform the princess that the Chandramani floor is got ready.

(*Exeunt both*)

(*Enter Malayavati, in a state of affliction, attended by a Hand-maid.*)

5. **Heroine**—*Sighing—to herself*). Alas, my heart ! Having made me avoid that person in that manner on account of bashfulness, you have, of your own accord, now

gone over there; I am surprised at your selfishness! (*Aloud*) Maid Chaturika, show me (the way to) the temple of the Goddess.

6. **Maid**—Your Ladyship, indeed, started for the sandal bower.

7. **Heroine**—(*Bashfully*) Maid, I am well reminded by you; come, then; we shall just go there,

8. **Maid**—May your Ladyship follow (me). (*Chaturika goes towards the sandal bower.*)

(*Heroine goes in a different direction*).

Maid—(*Looking behind; sorrowfully–to herself.*) Alas for her absent-mindedness! Why, she has started for that same temple of the Goddess! (*Aloud*) Princess, this indeed is the way to the sandal bower; so come this way, please.

(*Heroine does so with a confused smile*).

Maid—Here is the sandal bower. So let the princess enter, sit on the Chandramani Stone and refresh herself. (*Both sit down*).

9, **Heroine**—(*Sighing—to herself*) Oh God of Love! nothing has been done by you to him, by whom you are surpassed in beauty; but you are not ashamed to strike at me, though faultless, as I am a woman. (*Observing herself, gesticulating a lovesick state, aloud*) Maid, why is it that the same sandal bower does not yet relieve me of the pain of suffering, though the sun's rays have been kept out by this dense foliage of tender leaves?

10. **Maid**—(*Smiling*) I know the cause of affliction here (in this case); but the incredulous princess will not admit it.

11. **Heroine**—(*To herself*) How ! I have been perhaps discovered by her. I shall, however, ask (her). (*Aloud*) Maid, what is it that I don't believe in ? Tell me, then, what the cause (of it) is ?

12. **Maid**—It is the gift (of the Goddess) that stays in your heart ; (It is the bridegroom who (whose image) is in your heart.)

13. **Heroine**—(*Joyfully and hurriedly getting up and going two or three steps*) Where, Where is he ?

14. **Maid**—(*Rising with a smile*) Princess, who is it ?

(*Heroine, sitting down bashfully, remains with her face bent down.*)

Maid—Princess, what I wanted to say is this: It is he, the bridegroom that has fixed himself in your heart, that is the gift of the Goddess to you in the dream ; later, he was seen for an instant by the Princess, looking like the God of Love without his flowery shaft. *He* is the cause of this, your affliction ; hence this sandal bower, though naturally cool, does not alleviate your suffering.

15. **Heroine**—(*Touching caressingly the locks of Chaturika*) Maid, you are indeed clever Chaturika). What else can be concealed from you ? I shall therefore tell you (my secret).

16. **Maid**—Lady, it has already been told. What is the use of so many words ? Enough of this agitation and affliction of love. As I am Chaturika (a clever one) (I tell you that) he too will not derive any enjoyment from anything else, unless he sees my lady. This too has been observed by me.

12. **Heroine**—(*With tears*) Whence can there be such good fortune for us?

18. **Maid**—Princess, don't say so. Can Vishnu rest satisfied without bearing Lakshmi on his breast?

19. **Heroine**—How can one's own people (well-wishers and friends) know how to tell anything but what is pleasant? Friend, my affliction troubles me more than ever in as much as that noble person, not welcomed by me even by word of mouth, would regard me as discourteous. (*Weeps*)

20. **Maid**—Princess, don't cry—or, how could she refrain from weeping? The affliction in her heart troubles her in excess. What shall I do now? I shall apply the juice of the leaves of the sandal plant to her bosom. (*Rising and getting hold of some sandal shoots, presses out the juice and applies it to her heart*). Please, Princess, don't cry. This juice of sandal leaves applied to (your) round breasts, (as they are) warmed by these (your) tear-drops falling incessantly, will fail to assuage the affliction of your heart. (*Takes a plantain leaf and fans her with it*).

21. **Heroine**—(*Prevents her with the hand*) Friend, don't fan (me), the breeze from the plantain leaf is really hot.

22. **Maid**—Princess, don't attribute the fault to this (the breeze).

You yourself, with your sighs, warm the breeze of the plantain leaf, cool though it is by contact with very tender, densely grown sandal shoots. (1)

23 **Heroine**—(*With tears*) Friend, is there any means of relief from this affliction?

24. **Maid**—Yes, Princess, there is, if he himself were to come here.

(*Enter the Hero and Vidushaka*).

25. **Hero**—O thou of flower-shafts (Cupid), why do you waste (*lit* : discharge in vain) your shafts on me, when I have been already struck by her, as I was seen by her, even in the presence of the hermit, with a backward glance—by her, who, with the light of her looks, both dark ane bright (*lit*: black and white), made those trees in the hermitage look as though they had shining black-buck skins stuck to their branches? (2)

26. **Vidu**—O friend, where is all that courage of yours gone?

27. **Hero**—I am indeed brave ; for—

Have not nights bright with the moon been passed by me and (the odours of) the blue lotus smelt? Have not the evening breezes, made fragrant by full-blown *Malati* flowers, been endured by me? Or have not the humming of bees in the lotus pond been heard by me? Why then do you call me. without any plea, wanting in courage in (my) moments of affliction? (3)

(*Musing*) Or, well has it been said by my friend ; I am indeed a coward !

When even flowery arrows shot by a bodiless person are not endured by me, with a woman's heart, how can I now call myself a brave person before you? (4)

28. **Vidu**—(*To himself*) The great anguish of his heart has been revealed by him, in his thus confessing his want of firmness. Well, I shall somehow divert him now

(*Aloud*) How is it, friend, you have come (away) here today, having served (finished the service of) your parents so soon ?

29. **Hero**—Friend, your question is indeed proper. To whom else is it to be told ?—I dreamt thus to-day :—(*Pointing with his finger*) Here in the sandal bower, seated on that Chandramani slab, even she, my love, lovingly angry, was seen by me weeping, as if chiding me for something. So I wish to spend the rest of the day in this place which is pleasant on accout of the union with my dear one, enjoyed in the dream. Come, then, we shall go.

30. **Vidu**—Come, come, sir (*Both move on*).

31. **Maid**—(*Hearing and with agitation*) Princess, a sound, as of foot-steps, is heard.

32. **Heroine**—(*Observing herself with agitation*) Maid, seeing me in this state, let not anybody suspect my heart. Get up, then ; screened by this red Asoka tree, we shall see who it is. (*Both do so*)

33. **Vidu**—Here is that sandal bower ; come, let us enter.

(*The two represent entering*)

34. **Hero**—(*Observing*) This sandal bower without the moon-faced one, though it has a Chandramani stone flooring, is not pleasing to me, being like an evening without moonlight. (5)

35. **Maid**—Princess, good luck attend you ! This is even be your heart's beloved.

36. **Heroine**—(*Looking joyfully and with timidity*) Maid, beholding him, I am not able to stay here so near (him) on account of too much fear; perhaps he will see me. So, come, let us go elsewhere (*Taking a pace all in a tremble*), Maid, my left thigh trembles.

37. **Maid**—O timid one! who will see you standing here? This red Asoka tree in front of you has been forgotten by you. So, we will sit down and stay here. (*They do so.*)

38. **Vidu**—(*Observing*) Friend, this is that Chandramani stone flooring.

(*Hero sighs with tears*).

39. **Maid**—Princess, some conversation too is heard. Let us hear attentively. (*Both hear*).

40. **Vidu**—(*Shaking him with his hand*) Friend, I say this is that Chandramani slab.

41. **Hero**—You have observed well, my friend. (*Pointing with the hand*):

This is that Chandrakanta slab whereon my beloved, resting her pale face on her tender left hand and emitting deep sighs, and—as I was late—showing the feelings within her by a slight quiver of her lower lip, but suppressing the anger in her heart, was seen by me bursting into tears. (6).

We shall, therefore, sit on that very Chandrakanta slab.

(*Both seat themselves*)

42. **Heroine**—(*Reflecting*) Maid, who may she be?

43. **Maid**—Princess, May be you have been seen by him, even as we observe him screened.

44. **Heroine**—All right; but of what dear lady, angry in love, is he thinking in his mind?

45. **Maid**—Princess, don't doubt in this way; we shall hear again.

46.—**Vidu** (*To himself*)He delights in this story; be it so; I shall make him say the same thing (repeat it). (*Aloud*) Friend, well then, what was she, weeping, told by you?

47. **Hero**—Friend, this was (she) told:—

This *Chandrakanta* slab, sprinkled with these tears, seems to exude water when the moon of your face has risen. (7)

48. **Heroine**—(*With jealousy*) Chaturika, is there anything else to be heard? (*With tears*) come, we shall go.

49. **Maid**—(*Taking her by the hand*) Princess, don't say so. My heart does not believe that he, by whom you have been seen, will say anything else (denoting love to any other). We shall, therefore, await the end of the story.

50. **Hero**—Friend, I think of painting her on this stone and entertaining myself by (looking at) her in the picture. Therefore get me pieces of red antimony from the mountain side.

51. **Vidu**—As you order (*Going about, and getting them*). Sir, material of one colour has been ordered by you; but those of five different colours. easy to be go

on this mountain, have been brought by me. Draw now. (*Hands over the colours*).

52. **Hero**—Friend, you have done well. (*Taking them, paints her on the slab ; with horripilation*) See my friend, see.

Even this outline of the face of my beloved, the delight of my eyes, with its lower lip shining like the ripened *Bimba* fruit, gladdens us, when seen for the first time (in the drawing) like the moon that feasts the eyes with her unclouded face. (8)

53. **Vidu**—(*Observing with eagerness*) Friend, even when (the model is) not present, the form is thus (faithfully) drawn ! Wonderful ! Wonderful !

54. **Hero**—(*Smiling*) Friend, what wonder is there ?

My beloved, placed by (my) imagination before me, is indeed near me. I draw looking at her frequently. When it is so, what wonder is there ? (9)

55. **Heroine**—(*With tears*) Chaturika, the end of the story is (now) known (to us). Come then, we shall see Mitravasu.

56. **Maid**—(*Sorrowfully, to herself*) Alas ! her words suggest that she has no regard for her life. (*Aloud*) Princess, Manoharika has already gone there. So my master, Mitravasu, will perhaps come even here.

(*Enter Mitravasu*).

57. **Mitra**—I have been ordered by my father thus: "My darling Mitravasu, Prince Jimutavahana, living in the vicinity, has been tested by us and considered to be a

fitting bridegroom ; let Malayavati be therefore bestowed on him." But I, overcome with affection (towards my sister), experience, somehow, a different sort of feeling. For,

I feel both joy and sorrow in giving my peerless sister to him, who is an ornament of Vidyadhara race, who is wise, esteemed by great men, unrivalled in beauty, rich in valour, learned, well behaved, and young—but who will be prepared to give up even his life, out of compassion, for any living being. (10)

I have heard that Jimutavahana is just here in the sandal-bower adjoining the temple of Gowri. Here is the sandal-bower ; I shall enter. (*Enters*).

Vidu—(*Looking with confusion*). Friend, cover this painting of the maiden with this plantain leaf. Mitravasu, Prince of the Siddhas, who is coming here, may happen to see her.

(*Hero covers the picture with the plantain leaf*)

59. **Mitra**—(*Entering*) O Prince, Mitravasu bows to you.

60. **Hero**—(*Looking*). Welcome, Mitravasu, (Please) be seated here.

61. **Maid**—Princess, our master, Mitravasu, has come.

62. **Heroine**—Maid, I am glad,

63. **Hero**—Mitravasu, is Visvavasu, King of the Siddhas, doing well ?

64. **Mitra**—Yes ; father is doing well ; I have come to you under his orders.

65. **Hero**—What does His Reverence say ?

66. **Heroine**—(*Te herself*) I shall hear what is communicated by my father.

67. **Mitra**—My father says this: "I have a daughter named Malayavati—the very life, as it were, of all the Siddha race. She is offered (in marriage) to you by me. Please, therefore, accept her."

68. **Maid**—(*Smiling joyfully*) Princess, why are you not angry now?

69. **Heroine**—(*With a smile, looking down bashfully*) Maid, don't smile. Have you forgotten that he (Jimutavahana) has some one else in his heart?

70, **Hero**—(*Aside*) Friend, we have fallen into a dilemma.

71. **Vidu**—(*Aside*) I know sir, that your heart delights in none else but her (whose picture you have drawn). So let this person be given some reply or other and sent away somehow.

72. **Heroine**—(*Angrily to herself*) Wicked fellow, who knows not this?

73. **Hero**—Mitravasu, who does not like such honourable connection with you? But it is not possible to turn the heart elsewhere when it has engaged itself with some one else. So I dare not accept her.

(*Heroine faints*).

74. **Maid**—Take heart, princess, take heart.

75. **Vidu**—Sir, this person is dependent on others (his parents). What is the use of requesting him? Go to his father and request him.

76. **Mitra**—(*To himself*) He has spoken well. He will not transgress the words of his father. His father also lives in this very hermitage of Gowri. I shall, therefore, go and make the offer about Malayavati to his parents.

(*Heroine recovers*).

Mitra—(*Aloud*). The prince must have good reasons for giving this refusal to us, who have thus spoken our hearts.

77. **Heroine**—(*Scornfully smiling*) What! Mitravasu, who was disgraced by the refusal, again says something (*Exit Mitravasu*).

Heroine—(*To herself ; looking at herself with tears*). What is the use of my still keeping this body stained with the blot of misfortune and suffering the utmost misery ? I shall, therefore, put an end to my life by hanging myself here from this *Asoka* tree with this *Atimukta* creeper. Thus (it is) then. (*Aloud, with a forced smile*) Maid, see if Mitravasu has gone far or not, so that I too might go away from this place.

78. **Maid**—(*Giving a few steps and looking back ; to hereself*) I suspect her heart is bent on something else. I shall not go forward. I shall lie concealed here and see what she does.

79. **Heroine**—(*Looking around and taking the noose in her hand ; with tears*) Goddess Gowri, if you have not shown me favour in this life, then do so at least in another life that I may not be thus unfortunate ! (*Casts the noose round her neck*).

80. **Maid**—(*Seeing, and approaching hastily*) Save, Oh, save (her). This princess is putting an end to her life by hanging.

81. **Hero**—(*Advancing hastily*) Where is she, where is she?

82. **Maid**—Here at the *Asoka* tree.

83. **Hero**—(*Noticing; with joy*) How, it is indeed she, the object of my desire! (*Taking the heroine by the hand, throws off the creeper noose*).

Not indeed, not indeed, thou innocent one, should such a rash deed be not done. Remove this (thy) tender hand from the creeper. How can it hold the noose for you to die, when, I believe, it is not strong enough even to pluck a flower. (11)

84. **Heroine**—(*Timidly*) Maid, who is this? (*Observing well, draws back her hand in anger*) O! let go, let go my hand! Who are you to prevent me? Are you to be requested (is your leave to be taken) even in (the matter of) death?

85. **Hero**—This guilty hand by (means of) which a noose was placed by you on a neck, deserving of a necklace, has been seized (by me); how can it be released? (12)

86. **Vidu**—(*Approaching the maid*) Madam, what is the cause of this, her resolve to die?

87. **Maid**—Even he, your dear friend.

88. **Hero**—What! Am I the cause of her determination to die? I don't understand it!

89. **Vidu**—Madam, how is it ?

90. **Maid**—(*Significantly*) Some one beloved of his heart was drawn on the slab by your dear friend, and though offered by Mitravasu she (my princess) was not accepted by him on account of his attachment to her (that other). So disgusted (with her life), she resolved on this.

91. **Hero**—(*With joy ; to himself*) What, is this Malayavati, Visvavasu's daughter ? Or, from where else could the crescent moon originate but from the ocean ? Ah, how have I been misled by her !

92. **Vidu**—If so, Madam, my friend is now innocent. It is this lady indeed that was drawn (by him). If you don't believe me, you may yourself go and have a look at the stone.

(*Heroine looking at the hero joyfully and bashfully, draws back her hand*).

93. **Hero**—(*With a smile*) I don't leave (it) until you see the beloved of my heart drawn on the stone.

(*All enter the sandal bower*).

94. **Vidu**—(*Removing the plantain leaf*) Madam, behold, behold this person, the beloved of his heart.

95. **Heroine**—(*Observing it aud smiling, aside*) Chaturika, is not something like me drawn ?

96. **Maid**—(*Observing the picture and the heroine*). Do you say, Princees, " Is not something like me drawn ? " Such is the likeness of this (picture) that it cannot be known (distinguished) whether an image of the Princess

is reflected on the *Mani* stone or (whether) you are drawn.

97. **Heroine**—(*Smiling*) Maid, I am made (proved to be) guilty by this person showing me (myself) drawn in the picture.

98. **Vidu**—O sir, your *Gandharva* marriage (by mutual choice) is now completed. So let go her hand. Here is some one (a woman) coming this way in all haste.

(*Hero smiling, gently releases the heroine*)

(*Enter a maid*)

99. **Maid**—(*Approaching, hastily with joy*) Princess, I congratulate you. You have been accepted by the parents of Prince Jimutavahana.

100. **Vidu**—(*Dancing*) Hurrah! Hurrah! the desires of my dear friend have been fulfilled; well, no, of Her Ladyship, Malayavati; well, of neither of these, but (*Gesticulating the act of eating*) of my sole self, a Brahman.

101. **Maid**—(*To the heroine*) I have been thus ordered by prince Mitravasu: "This very day the auspices connected with Malayavati's marriage will take place. So bring her quickly." Come, let us therefore go.

102. **Vidu**—Ah, you have gone (you are going away). wretch (bad girl), taking her! Is my friend to remain here alone?

103. **Maid**—(*Laughing*) Vile fellow! don't be impatient; your bathing time too has approached (will be ready).

(*Exit, Heroine with attendants, looking at the Hero with love and bashfulness*).

104. Imparting (*The bard sings behind the curtain*) to the Malaya (mountain) here the splendour of Mount Meru, by a rain of perfumed yellow flour, and imparting even now (to this time of the day) the charm of the dawn and evening twilight hours by a shower of *Sindura* dust, the Siddha world proclaims, by the songs of women accompained with the tinkling of anklets, the hour of your marriage-bath, for your felicity. (13)

105. **Vidu**—Friend, the time for your having a bath has fortunately come.

106. **Hero**—(*With joy*) If so, my friend, why should we stay here? Come then; we two shall, after saluting (my) father, go to the bathing place.

I think that the union of (two) people who love each other, and who are equal to each other in point of beauty, affection, birth, and age, will take place only in the case of a fortunate few. (14)

(*Exeunt all*).

ACT III

(*Enter Vita intoxicated, with motley and disordered dress and with a cup in his hand, and Cheta with the liquor pot on his shoulder*).

1. **Vita**—(*With joy*) I think that these two alone are Gods, Baladeva who drinks liquor daily, and Kamadeva who brings about one's union with one's beloved. (1)

(*Reeling*). This life of mine, Sehharaka's, is indeed blessed (fruitful)—

In whose breast (heart) is the (image of the) beloved, in whose mouth is (whose mouth is full of) wine scented with blue lotus, and on whose head is a wreath of flowers always present. (2)

(*Stumbling*) Ah, who shakes me? (*with pleasure*) Surely Navamalika is playing a joke on me.

2. **Cheta**—No, Master. Navamalika has not come yet.

3. **Vita**—(*angrily*). It was in the first watch (of the night) that Malayavati's marriage festival took place. Why then does she not come even now at dawn? (*Musing, with joy*) Or, on this auspicious festival of Malayavati's marriage, all the Siddha and Vidyadhara people, accompanied by their beloved ones, are, I suppose, enjoying the pleasures of drinking in the Garden of Spring.

Navamalika is even there expecting me; I too shall, therefore, go there. What is Sekharaka (a wreath) without Navamalika (Jasmine)! (*Walks on stumbling*).

4. **Cheta**—Come master, come; here is the Garden of Spring; let my master enter it. (*Both represent entering*).

(*Enter Vidhushaka with a pair of cloths on his shoulder*).

5. **Vidu**—I heard that my dear friend would go to the Garden of Spring now. I too shall, therefore, go there. (*Advanciug and observing*) This is the Garden of

Spring ; I shall enter. (*Entering and representing molestation by bees*) Ah, why do these wicked bees (drunkards) assail me. (*Smelling his own person*) Ah ! I see ! As a dear friend of the (their) son-in-law, I have been, with much regard, anointed with scents by the relatives of Malayavati ; and a wreath of *Santana* flowers has been fastened on to my head. This (their) extreme regard has become prejudicial to me. What shall I do then ? Or, I shall put on the dress of a woman with this pair of red cloths obtained from Malayavati and go veiling (my face) with my upper garment ? I shall then see what these mean and wicked bees (drunkards) will do ! (*Does accordingly*).

6. **Vita**—(*Noticing, with joy*) Look here, Cheta ! (*Pointing with his finger and laughing*) There is Navamalika who, seeing me and being angry with me for my having come late, is walking another way, veiling her face. I shall, therefore, embrace her (throw my arms round her neck) and pacify her. (*Approaching hastily, and embracing Vidushaka, wishes to put Tambula into his mouth*).

7. **Vidu** (*Indicating the smell of liquor*) Away, fellow, away. (*Stopping his nose and turning round*) How is this ? I have escaped from one kind of wicked *Madhukaras* (bees) and have fallen into the hands of another (sort of) wicked *Madhukara* (drunkard).

8. **Vita**—What ! she is turning away in anger ! Well, I shall fall at her feet and pacify her. (*Saluting and placing Vidushaka's feet on his head*). Be pleased, Navamalika, be pleased (to favour me).

(*Enter Maid*)

9. **Maid**—I was ordered by the mother of Princess Malayavati (thus):—" Maid Navamalika, go to the Garden of Spring and tell the garden-keeper, Pallavika (this)—'Decorate well the *Tamala* path to day; (my) son-in-law will go there with Malayavati'. I have ordered (conveyed the order to) Pallavika. I shall, therefore, seek my friend Sekharaka who is filled with longing (for me) caused by separation during the night. (*Looking*) Here is Sekharaka. (*Angrily*) How is it! he is soliciting some other woman !I shall stand here and find out who she is.

10. **Vita**—(*With joy*)

Oh Navamalika, Sekharaka falls at your feet—he, the proud one, who knows not how to bow pefore Vishnu, Sive or Brahma. (3)

11. **Vidu**—Oh, you wretch; you drunkard ! where is Navamalika here?

12. **Maid**—(*Observing; with a simle*) Why ! Thinking that it is I, the venerable Atreya is solicited by the drunken Sekharaka. I shall feign anger and make fun of both of them.

13. **Cheta**—(*Beholding the maid, taking Sekharaka by the hand and shaking him*) Master, leave her; this is not Navamalika. She is coming this way looking (at you), her eyes red with anger.

14. **Maid**—(*Approaching*) Sekharaka, who is it that is being solicited?

15. **Vidu**—(*Removing his veil*) I, the son of an unfortunate woman.

16. **Vita**—(*Examining the Vidushaka, and getting up angrily*), Thou ugly fellow ! Dost thou too deceive *me*, Sekharaka ? (*Giving him a slap in the face*) Cheta ! hold him while I appease Navamalika.

17. **Cheta**—As my master commands.

18. **Vita**—(*Leaving Vidushaka, falls at the feet of the maid*). Be pleased, Navamalika, to favour me.

19. **Vidu**—(*To himself*) This is the time for me to get away (*Tries to run away*).

(*Cheta takes hold of Vidushaka by the sacred thread and it breaks*).

20. **Vita**—Whither, whither do you fly, you ugly fellow ?

(*Binds him round the neck with his garment, and drags him*).

21. **Vidu**—Madam, Navamalika, please do me the favour of releasing me.

22. **Maid**—(*Laughing*) If you will place your head on the ground and fall at my feet, I shall have you released.

23. **Vidu**—(*Shaking with anger*) What ! shall I, a friend of the King of Gandarvas and a Brahman, shall I fall at the feet of a low-born woman' (daughter of a serving woman) ?

24. **Maid**—(*Threatening him with her finger and smiling*) I shall make you fall presently—Sekharaka, get up ; I am pleased with you. (*Embraces him*) But this Brahman, the dear friend of the (King's) son-in-low, has

been abused by you. Hearing of it, Mitravasu will perhaps get angry ; so honour him with (due) regard.

15. **Vita**—As Navamalika commands. (*Clasping Vidushaka by the neck*) Sir, considering you to be a relative (by marriage), I have joked with you. (*With his head reeling*) Is Sekharaka really a drunken chap?

26. **Vidu**—No, No.

27. **Vita**—(*Joyfully*) Then enough of joking! (*Making the upper garment into a coil, offers it as a seat to Vidushaka*) Sit here, my relative.

28. **Vidu**—(*To himself*) Fortunately, his intoxication seems to have left (him). (*Sits down*).

29. **Vita**—Navamalika, you too sit by his side ; so shall I honour both of you at once.

(*Maid laughs and sits down*)

Vita—You, Cheta, fill this bowl (cup) to the brim with pure liquor.

(*Cheta represents filling the cup*)

Vita—(*Takes some flowers from the garland on his head, puts them in the cup and kneeling, offers it to Navamalika*) Navamalika, taste it and (then) give it to him.

30. **Maid**—(*Smiling*) As Sekharaka says (asks). (*Having done so, gives it to Vita*).

31. **Vita**—(*Offering the cup to Vidushaka*) This (is a cup), whose flavour is augmented by the scent obtained by contact with Navamalika's mouth (lips), and such s has never been tasted by any one but Sekharaka.

So drink this. What other (greater) honour can I show you than this?

32. **Vidu**—(*With a forced smile*) Sekharaka, I am a Brahman!

33. **Vita**—If you are a Brahman, where then is your sacred thread?

34. **Vidu**—(*Not finding the sacred thread upon his person*) It was broken when I was dragged by this Cheta.

35. **Maid**—(*Laughing*) If so, (then) repeat at least some words of the Veda.

36. **Vidu**—Madam, my Vedic utterances are covered up (shut in) by this smell of liquor. Well, what is the use of my disputing with you? This Brahman falls at your feet (*Prepares to fall at her feet*).

37. **Maid**—(*Preventing him with her hands*) No no; don't do so, Sir. (*To Sekharaka*) Withdraw, Sekharaka, whithdraw. He is truly a Brahman. (*Falling at Vidushaka's feet*) Sir, be not angry; I played this joke on you as befitting a relative (of the bridegroom).

38. **Vita**—I too shall propitiate him. (*Falling at his feet*) Forgive me, Sir, forgive me, my faults were committed under intoxication; and I shall go to the drinking saloon with Navamalika.

39. **Vidu**—I pardon you completely. Go, both of you, while I too shall visit my friend.

(*Exeunt Vita, Cheta and Cheti*).

Vidu—Fortunately, a Brahman's untimely death has been averted. Therefore, I too, having been polluted by

the touch of this drunkard, shall bathe in the long tank and then visit my friend. (*Doing so and looking towards the curtain*). My friend is coming even hither holding Malayavati by the hand, who is, as it were, like the Goddess of wedding incarnate. I shall, therefore, go and be (stand) by his side.

(*Enter the Hero dressed in bridal robes, Malayavati, and a befitting retinue*).

40. **Hero**—(*Observing Malayavati*) When looked at she casts down her eyes; when addressed, she does not speak; in the bed, she remains (with her face) turned away (frome me); when embraced forcibly, she trembles, and when her friends go out of the chamber, she too desires to go away; even by (her) perversity, my newly-wedded beloved has now become very dear to me. (4)

(*Looking at Malayavati*) Malayavati, my dear,

That I now behold this face of thine is the fruit of that penance, wherein I observed the vow of silence, giving replies with mere hums; wherein this body (of mine) suffered from the heat of the moon's rays, as from a forest fire; and wherein I have meditated (upon my beloved) for many a night and day with a concentrated mind. (5)

41. **Heroine**—(*Aside*) Maid Chaturika, not only is he (his form) pleasing to the sight but he knows also how to speak agreeably (how to flatter).

42. **Maid**—(*Smiling*) O perverted one (addicted to contrariness) it is just the truth (the plain truth). What is there of flattery in it?

43. **Hero**—Chaturika, show me the way to the garden of Spring.

44. **Maid**—Let His Lordship come (this way).

45. **Hero**—(*Advancing and addressing the heroïne*). Walk slow, slow, my Lady ! for—

The weight of the (your) breasts is enough to afflict (to burden) your waist, why then (do you wear) a necklace in addition ? Your pair of thighs is distressed (enough) with the weight of your posteriors ; why then this zone (of gold) This pair of feet have not strength enough to bear the (weight of this) pair of thighs ; why (then, this additional burden of) the anklets ? You are adorned (enough even) in your parts of the body (by Nature) ; why do you wear ornaments to trouble you ? (6)

46. **Maid**—This is the garden of Spring ; let my Lord enter.

(*All enter*).

47. **Hero**—(*Looking all round*) Aha ! How exquisite is the beauty of the Garden of Spring ! Here,

The exudation from the sandal trees cools the edges of the paved floor in the bower ; on hearing the sound (the music) of the falling showers from the fountain-houses, the peacock dances to its accompaniment. And the flood of water issuing from the water-lifting machines, and rendered yellow with the pollen of flowers playfully shaken down by the force of the fall, flows swiftly and fills the basins of the trees. (7)

Moreover—

These bees, making the interior of the bowers ring with their songs, besmeared with the pollen of flowers and proclaiming (as it were, the throwing of) perfumed powder (on one another), and drinking honey, to their heart's content along with their lady-loves, seem to be everywhere enjoying a Bacchanalian festival. (8)

48. **Vidu**—(*Approaching*) Victory to you, Sir! All happiness to you, madam!

49. **Hero**—Friend, you have taken a long time to come.

50. **Vidu**—O friend, I arrived here early, but, curious to witness the banquet of the Siddhas and the Vidyadharas assembled for the auspicious marriage-feast, I have been delayed so long in roaming about (looking at it). Let my friend also have a look at it therefore.

51. **Hero**—Yes, be it as you say. (*Looking all round*) Friend, look, look!

With their limbs smeared with sandal paste, with garlands of *Santanaka* flowers, (round their necks), and with (their) pure white clothing made to look variegated by contact with the lustre of (their) jewelled (sapphire) ornaments, these Vidyadharas, have mingled with the Siddhas, and, (seated) under the shade of sandal trees, are drinking the mead (wine) that has been left after being first tasted by their beloved ones! (9)

Come then, we too shall go to the *Tamala* path.

(*All move on*)

52. **Vidu**—This is the *Tamala* path—This face of yours, Madam, appears to be afflicted by the heat of

autumn. So please take your seat on this *Sphatikamani* slab.

53. **Hero**—You have observed well, my friend.

Having conquered (surpassed) the moon by the lustre of its cheeks, this, the face of my beloved, now rosy with (the) warmth (of the sun), indeed wishes to surpass the lotus. (10)

(*Taking Malayavati by the hand*) My dear, let us sit here.

(*All sit down*).

Hero—(*Raising the face of the heroine and observing*) My dear, you have been in vain troubled by us, who were curious (in our desire) to see the *Kusumakara* garden. For—

This face of yours, beautiful with (its) creepers (in the form) of eyebrows, and possessing tender shoots (in the form) of red lips, is in itself a pleasure-garden ; the other is merely a wood. (11)

54. **Maid**—(*With a smile, addressing the Vidushaka*) Did you hear how the princess is described ?

55. **Vidu**—Chaturika, don't be thus proud. Even among us there are certainly beautiful people. Just on account of jealousy, no one describes them (their beauty).

56. **Maid**—(*Smiling*) Sir, I shall describe (colour) you.

57. **Vidu**—(*With joy*) Ah, madam ! I have been brought back to life. So please do me the favour (to describe me) so that this man will not again say to me,

"You are like this, like that, and in form like a mottled monkey."

58. **Maid**—Sir, I found you looking beautiful (while) sleeping with (your) eyes closed during the waking hours of the marriage. So, please stay like that and I shall describe (colour) you.

(*Vidushaka does so*)

Maid—(*To herself*) While he stays with his eyes closed, I shall blacken his face with the juice of *Tamala* leaves, which resembles the colour of indigo. (*Rising, gesticulates plucking of Tamala leaves and pressing out the juice. The Hero and the Heroine observe Vidushaka*).

59. **Hero**—Friend, you are, indeed, lucky; for you alone among us are (coloured) described.

(*Maid blackens the face of Vidushaka with the Tamala juice*). (*Heroine smiles, looking up at the face of the Hero*).

Hero—(*Looking at the Heroine's face*) O lovely-eyed one, from (among) the tender leaves (in the form) of your lips, is seen the blossomming of a flower (in the form) of a smile; but the fruit lies elsewhere—in my eyes that behold it. (12)

60. **Vidu**—Maid, what have you done?

61. **Maid**—Truly, you are coloured (described).

62. **Vidu**—(*Wiping his face with the hand, looking at the hand, and lifting his stick in anger*).

Ah, wretch, this is a royal court. What shall I do with you? (*To the hero*) Sir, even (here) in the presence

of you both, have I been made a fool of (insulted) by this wretch? Why should I then remain here? I shall go elsewhere (*Goes away*).

63. **Maid**—Truly, the venerable Atreya is angry with me. I shall follow and appease him (*Wishes to go*).

64. **Heroine**—Maid Chaturica, how is it that you go, leaving me alone?

65. **Maid**—*Referring to the Hero—smiling*) May you be alone like this (as you are now) long. (*Exit*)

66. **Hero**—(*Looking at the Heroine's face*) O innocent one, this face of thine is indeed like a lotus, for, touched by the rays of the sun, it has acquired a deep rosy lustre, and filaments are manifested in the form of gleams from your teeth. Why then is the bee not seen drinking the honey therefrom? (13)

(*Heroine smiles and turns her face away*)

Hero repeats the same. Enter Maid, thrusting aside the curtain.

67. **Maid**—(*Advancing hastily*). Here is the venerable Mitravasu come to see the prince on some business.

68. **Hero**—My dear, go to your house. I shall see Mitravasu and come quickly.

(*Exit Heroine with Maid. Enter Mitravasu*)

69. **Mitra**—Without having killed the enemy, how can I shamelessly say to Jimutavahana, " Your kingdom has been seized by the enemy "? (14)

(But) as it is not proper to go without informing him, I shall go, after having informed him (*Approaches*).

70. **Hero**—(*Seeing Mitravasu*) Mitravasu, seat yourself here.

(*Mitravasu sits down*).

Hero—(*Observing*) Mitravasu, you look (as if) excited.

71. **Mitra**—What excitement (can there be) about that wretch of Matanga?

72. **Hero**—What has been done by Matanga?

73. **Metra**—For his own destruction, your kingdom has been seized by him.

74. *Hero*—(*Gladly to himself*) Can this be true? (I wish it were so!).

75. **Mitra**—So the prince should give orders for his extermination. In short—

The instant these Siddhas receive your orders, they will start for the battle in their aerial cars; which, moving in all directions all over the sky, will hide the sun and cause the day to become dark, as (heavily massed clouds would do) in the rainy season; and, the moment your enemy is destroyed, your kingdom is regained (by you), with the hosts of kings bowing (before you) in fear. (15)

Or, why (is) an assemblage of troops (needed)?

Surley even by my single self, resplendent with the weighty *mane* of flashing rays (issuing) from the long sword swiftly drawn out by me, (you may) consider the wretch Matanga as surely killed (by me), as is the king of elephants by the lion leaping (on it) from the cliff. (16)

76. **Hero**—(*To himseif; closing his ears*) Aha ! severely spoken (terrible words are these)! Or let (me speak) thus: (*Aloud*) Mitravasu, how much is this (to you)? Even very much more than this is possible for you, à hero. But—

How can he (one), who would out of pity give up unasked even his own body for another, assent to the cruelty of killing a living being for the sake of a kingdom? (17)

Moreover, excepting cares (arising out of passions) (*Klesas*) I regard nothing as inimical to me. So, if you dssire to do me favour. then pity this (that) distressed (unfortunate) fellow overcome by these cares.

77. **Mitra**—(*Angrily and laughing*) How can such a benefactor of ours and such a grateful man (as he) be not pitied?

78. **Hero**—(*To himself*) With the (his) mind overpowered with anger in its early stage, he cannot be turned (now from his view-point). I shall say thus: (*Aloud*) Mitravasu, get up; we shall go in. I shall advise you there. The day has advanced now. For—

Praiseworthy is the sun alone; who continually (every day) sets the bee at liberty from the lotus closed in sleep; who pleases the whole world by his rays, bent on the sole object of filling the quarters (fulfilling the desires of men); who, even while setting, is looked at by the Siddhas with (their) mouths filled with loud praises uttered; and whose labour is but to do good to others. (18)

(***Exeunt all***)

ACT IV

(Enter Chamberlain holding a pair of red cloths, and a door keeper).

1. **Chamb.**—Keeping order in the apartments of the Queens (inside the city), protecting (myself) from stumblings at every step (rectifying errors in every place) weakened by old age, I now exactly imitate the conduct the king, under the guidance of my staff (of the science of ruling). (1)

2. **Door-Keeper**—Honoured Vasubhadra, whither have you set out?

3. **Chamb.**—I was ordered by the Queen, the mother of king Mitravasu, thus: "Chamberlain, you have to take red cloths to Malayavati and to (my) son-in-law for ten days (nights)." Princess Malayavati, however, is in her father-in-law's house, while, I hear, Jimutavahana has now gone along with Prince Mitravasu to have a look at the beach. So I am at a loss to know whether I am to go to the Princess or to the son-in-law.

4. **Door-Keeper**—Sir, you had better go to the Princess. By the time the son-in-law also would, perhaps, have returned to that place.

5. **Chamb.**—You have advised me well, Sunanda. Whither are you bound?

6. **Door-Keeper**—I too was ordered by King Visvavasu thus: " Sunanda, go and tell Mitravasu thus (this): on this, the first day of the illumination festivities, something appropriate to the festive occasion is to be presented to Malayavati and (our) son-in-law. So come

and select it." Your Honour will please go to (the presence of) the princess, while I go to bring Prince Mitravasu.

(*Exeunt both*).

(*Enter Jimuntavahana and Mitravasu*).

7. **Hero**—The grassy-plot is the bed, the white (clean slab of) rock is the seat; the place under the trees is the abode; the cool water of the streams is the drink; the bulbous roots are the food; and the deer are the companions. Thus in the forest where every object of enjoyment is procurable unsought, there is this one defect. For here, where beggars are hardly met with, people have to live in vain, barren of exertion (needed) for the sake of bringing about the fruition of the aims of others. (2)

8. **Mitra**—(*Looking up*) Make haste, Prince, make haste! It is the time of ebb-tide.

9. **Hero**—(*Hearing*) Well observed.

This tide, white with innumerable rolling conch-shells (which it carries), is coming up with a roar, intensified by (the agitation caused by) the violence with which the lordly water-elephants (perhaps, hippopotomi) emerge out of the water and making the interiors of the mountain caves reverberate and thus deafening the ears. (3)

10. **Mitra**—It has indeed come up. Behold!

This ocean-tide, with its water fragrant on account of the exhalations from elephants and crocodiles who have devoured clove-shoots, glitters with the colour of the splendid gems (contained in the ocean). (4)

Come then, we shall leave this path with (its) spreading water and walk along the path on the higher ridges of the mountain.

11. **Hero**—(*Walking about and beholding*) Mitravasu, see, see! covered by mutlitudes of clouds, white on account of autumn, these peaks of the Malaya mountain possess (bear) the beauty of those of the Himalayas.

12. **Mitra**—Prince, these are not the peaks of the Malaya mountain; but they are heaps of bones of serpents.

13. **Hero**—(*With agitation*) Alas! on what account, have these met with such a wholesale death?

14. **Mitra**—These have not met with a wholesale death. Prince, hear how this has happened. It is said that, in days of yore, Garuda was daily eating serpents, drawing them out of the nether regions, having (first) driven aside (parted) all the waters of the ocean by the winds raised by his wings.

15. **Hero**—(*In distress*) Alas! he has done a very wrong deed! Then?

16. **Mitra**—Then Garuda was spoken to by Vasuki, King of Serpents, who apprehended the destruction of the whole serpent race.

17. **Hero**—(*Respectfully*) Well, (did he say) "eat me first"?

18. **Mitra**—No, no.

19. **Hero**—What else?

20. **Mitra**—This was said: " Garuda, through the terror caused by your onset, the women folk of the serpent race suffer from abortion of the womb by the thousands; and babies (too) die away; thus our race is becoming extinct; and your own object is defeated. I shall, therefore send you (for your food), as you stand on the sea-shore, one of those (Nagas) for whom you assail the world of the Nagas.

21. **Hero**—Alas! and this was the way in which the serpents were protected by the King of Nagas?

Among the thousand pairs of tongues (forked tongues), was there not one that had acquaintance (enough) with the taste to say, " My (own) self has been given by me to the enemy of Serpents to save a serpent "? (5)

And then?

22. **Mitra**—It (this proposal) was agreed to by the King of Birds.

These heaps of bones that have the appearance of hills (peaks) of snow, will grow, are growing, and have grown, daily; (the bones) of those, the serpent-lords, whom, according to the contract agreed to, the King of Birds devours, one every day. (6)

23. **Hero**—(*Wondering*).

The ignorant commit sins even for the sake of this worthless body, the seat of all impurities, ungrateful and perishing! (7)

How endless is the misery that has fallen on the Nagas! (*To himself*) Would that I were able to save the life of even a single serpent by offering my own body (in his stead).

(*Enter a door keeper*).

24. **Door-keeper**—I have ascended the top of the hill. I shall then (now) search for Mitravasu. (*Advancing*) Here is Mitravasu standing near the son-in-law. (*Approaching and bowing*) Victory to the Princes!

25. **Mitra**—Sunanda, what is it that you have come here for?

(*Door keeper whispers in the ear*).

Mitra—Prince, father calls me.

26. **Hero**—Go.

27. **Mitra**—Even the Prince (Jimutavahana) should not stay long, out of curiosity, in this place full of dangers.

(*Exit with the door-keeper*)

28. **Hero**—I too shall descend from the top of this hill and look at the seashore (*Advances*).

29. (*A voice within*) O! my son, Sankhachuda! How is this? Have I to see you being killed to-day?

30. **Hero**—(*Listening*) Ah! the distressed cry of a woman belike! I shall, therefore, approach (her) and make (it) clear (to myself) who she is and whence her fear is (arises). (*Advances*).

(*Enter Sankhachuda follwed by his aged mother weeping, and a servant with a pair of cloths in his charge*).

31. **The Old One**—O my son, Sankhachuda! How is this? Have I to see you to day being killed? [*Holding* (*him*) *with her palms on his cheeks*]. Deprived of this

moon-like face (of thine), my heart, as well as the nether world, will grow dark.

32. **Sankha**—Mother, why do you thus trouble us, who are being very much overcome with fear?

33. **Old one**—*(Examining him long and feeling the limbs of her son)* O my son! how does (can) the cruel-hearted Garuda eat this delicate body of thine, which has not seen even the rays of the sun? *(Embracing him and cries aloud)*.

34. **Sankha**—Mother, enough of lamentation! Behold!

When transitoriness is the first to clasp the new-born (baby) like a nurse, and (only) later the mother, what occasion is there for sorrow? *(Wishes to go)* (8)

35. **Old one**—My son, stay for a moment, till I look (have a good look) at your face:

36. **Servant**—*(Reproachfully)* Come, Master Sankhachuda, come; what is your prattling mother to you, over-powered as she is by love for (her) son? She does not understand political duty.

37. **Shanka**—I am coming.

38. **Servant**—*(To himself)* He has been brought by me near the rock of execution. I shall, therefore, give him the pair of red cloths, the mark of the victim, and show him the rock of execution.

39. **Hero**—*(Seeing)* O, this is that woman (whose cry was heard). *(Looking at Sankhachuda)* Surely, this must be her son for whose sake she is crying. *(Looking*

all round) I don't see any cause for her fear; whence can her fear be? Shall I approach and ask (her)? Or—the conversation is being continued; perhaps, it (the cause) will be made manifest by it. I shall therefore overhear, screened by this tree. (*Does so*)

40. **Servant**—(*With tears and with folded hands*) Prince Sankhachuda, minding this to be the order of the master, this harsh news is (has to be) communicated (to you).

41. **Sankha**—Tell (me), worthy sir.

42. **Servant**—Vasuki, King of the Serpent-world (thus) orders you.

43. **Sankha**—(*Placing his joined palms on his head, and respectfully*) What does His Majesty command me?

44. **Servant**—Wear this pair of red cloths, and mount the rock of execution; then, recognising (you) by the sign of the red cloths, Garuda will take hold of you and make you his food.

45. **Hero**—Alas! This (then) is the person who has been abandoned by Vasuki and offered as food to Garuda.

46. **Servant**—Sankhachuda, take this, (*Hands over the pair of the cloths*).

47. **Sankha**—(*Respectfully*) Give it. (*Taking it*). His Majesty's command is received (by me)—borne by me —on my head.

48. **Old One**—(*Seeing the pair of cloths in her son's hand—and beating her bosom*) O my child! I think this

is like the fall of a thunderbolt. (*Falls fainting on the ground*).

49. **Servant**—The time of Garuda's arrival has approached. So, I shall go away quickly (*Exit*)

50 **Sankha**—Be comforted, mother, be comforted.

51. **Old one**—(*Recovering, and with tears*) O child! O (my) son, obtained through (as a result of) hundreds of desires! O thou votary of duty, (O thou) Ocean of good conduct! Where shall I again see such a face as thine, beautiful like the full moon (*Weeps, embracing him*).

52. **Hero**—O the pitilessness of Garuda! and also,

I think that it is not the beak alone, but the heart too of the King of Birds that is made of adamant, (of him) who, casting off pity, preys upon this child standing in the proximity of the mother; (the mother) who, having uttered many lamentations, (now stands) benumbed (with despair) letting showers of tears fall (from her eyes) and piteously casting her eyes in all directions, saying, "Who will be your saviour, my son?". (9

53. **Sankha**—(*To his mother, suspecting that his mother's heart would break on account of the excess of grief*). They, of endless benevolence, with whom the prayer of a suppliant never fell fruitless; they, who never counted their own benefit as against the good of others for they had placed before themselves (the ideal of) pity; they, whose hearts (*lit*: intellects) have ever been full of sorrow for the sorrows of others; those saints have ceased to exist (lit: have set). Mother, restrain the force of the flow of your tears. In whose presence, can you (now

cry ? (who is there here to hear your cry of distress ?) (10)

(*Wiping his mother's tears with his hand*) Mother, why are you afflicted ? Take heart, mother, take courage.

54. **Old one**—(*With tears*) My dear son, how can I take courage ? Why were you not exempted by Vasuki, King of Serpents, out of compassion, that you are my only son ? O wicked Death ! How is it that now, while the whole of the world of living beings is being left uninjured, my son (alone) has not been forgotten by you, pitiless of heart ? Unfortunate wretch (that I am), I am in every way undone.

55. **Hero**—(*Compassionately*) If I do not protect this afflicted being, ready to die and abandoned by his relatives,—then, what is the use of (of what use is) this body to me ? (11)

I shall, therefore, approach.

56. **Sankha**—Mother, strengthen yourself !

57. **Old one**—O my son Sankhachuda, when you are abandoned by Vasuki, protector of the Serpent-world, who else will offer you protection wherewith I shall console myself ?

58. **Hero**—(*Approaching quickly*). Indeed I myself !

59. **Old one**—(*Hastily covering her son with her garment, mistaking [the hero] for Garuda, and approaching the Hero*). Thou, son of Vinata, eat me up ! I was fixed upon to-day by the King of Serpents to be your food.

60. **Hero**—(*With tears*) What a wonderful motherly affection (lit: affection for her son)!

Seeing this, her affliction, caused by (her) love towards her son, I think that even the foe of serpents, cruel-hearted as he is, will show campassion. (12)

61. **Sankha**—Mother, away, away with your fear! This is not, indeed, the enemy of the serpents. Behold!

Where is that Garuda whose beak is terrible, smeared with streaks of blood issuing forth from the heads of great serpents torn open, and where is this gentle and virtuous man of good disposition and (mild) form! (13)

62. **Old one**—My son, afraid of thy death, I see the whole living world composed of (filled with) Garuda.

63. **Hero**—Don't fear, mother. I am only a Vidyadhara, come to save your son. So take heart.

64. **Old one**—(*With joy*) My son, say these words once again.

65. **Hero**—What is the use of saying it again and again; I shall prove it by action.

66. **Old one**—(*Folding her hands above her head*). Son, may you live long!

67. **Hero**—Give me, mother, this symbol of the victim, covered by which I shall offer my body to be eaten up by the son of Vinata, to save the life of your son. (14)

68. **Old one**—(*Closing her ears*) May (such) evil be prevented (averted). Child, you are (to me) a son like Sankhachuda, or even more than Sankhachuda; (you)

who thus wish to save my son abandoned by (his) relatives, by offering your own body.

69. **Sankha**—(*Sorrowfully*) O! The feelings of this great soul run contrary to (the course of) the world. For,

This good one will give up, for the sake of another, as if it were a mere straw, his very life; for the sake of which Visvamitra formerly ate the flesh of a dog, like a *Swapacha* (the lowest of the outcastes); for the sake of which Nadijangha, who had done Gautama a favour, was killed by him: and for the sake of which this Garuda, son of Kasyapa, eats the serpents every day. (15)

(*To the hero*) O thou Great-sould one! you have shown towards me this compassion, sincere by reason of your determination to sacrifice your life. But enough of this persistence. Behold—

Mean creatures like us are born, and die (in any number). Whence emanate (how rare are) persons of your stamp—who are ready (to sacrifice themselves) for the sake of others? (16)

So away with this persistence of yours! Do (me) the favour of giving up this determination.

70. **Hero**—(*Taking Sankhachuda by the hand*) Master Sankhachuda, it is not proper for you to throw an obstacle in the way of my longing to accomplish the object of others' desires; for doing which an opportunity has been obtained (by me) after a long time. Enough of (this) hesitation: give me the sign of the victim.

71. **Sankha**—O great one, foremost of the daring! What is the use of troubling (me) in vain? By no means will Sankhachuda soil (disgrace) the race of Sankhapala, white (pure) as a conch shell. If I am to be pitied then think of an expedient whereby this, my mother, who is afflicted by misfortune, does not put an end to her life.

72. **Hero**—What (else) is there to be thought of? An expedient has, indeed, been thought of and it depends upon you.

73. **Sankha**—What is it?

74. **Hero**—If you wish that she, who dies if you die and lives if yon live, should live, (then) save yourself, by (using) my life. (17)

This is the only means. So, give me the sign of the victim; I shall then cover myself with it and ascend the stone of execution. And you, go back from this place, preceded by your mother. Seeing the place of execution so near, she may lose her life on account of the fear natural to a woman. How (is it that) do you not see this big cemetery filled with the skeletons of numerous dead serpents. Assuredly—

In this dense darkness built up (caused) by kites, (circling about) with extended wings vibrating, ravenously greedy for the bits of meat slipping down while being torn by the quivering tip of the beak (of Garuda), (in this place) where in this (place) foul with the stink of masses of brain carried along by streams of blood, do howl troops of jackals roaming about unrestrainedly with series of extinguished flames of fires. (18)

75. **Sankha**—How do (can) I not see it?

This cemetery, with its never-failing daily supply of snake-food (never divested of its serpent-garland eternally worn), giving unbounded joy to Garuda (to Ganesa), and with its multitudes of moon-white bones (with the skull-bone shining white in the lustre of the moon), (closely) resembles the body of Rudra. (19)

Go, then; what is the use of these soft speeches? The time for Garuda's arrival has approached (*Kneeling before his mother and with folded palms placed on his head.*) Mother, you too go back from here.

In whatever condition (of life), mother, we may, hereafter, be born—in every one of those conditions, may you yourself become my mother, O, child loving one. (20) (*Falls at her feet*).

76. **Old one**—(*With terars*) O (my) son, what! (this) his speech is the last! My child, my legs will not carry me to another place, leaving you; I too shall therefore die with you.

77. **Sankha**—(*Rising*) I shall meanwhile make my *pradakshina* round the God (at) South Gokarna., near at hand in the North, and (then) carry out the orders of my master. (*Exit with mother*).

78. **Hero**—My desire is accomplished. What then can be the means (to succeed)?

(*Enter Chamberlain with cloths*)

79. **Chamb**—This pair of red cloths was sent to the prince by the queen, Mitravasu's mother; the prince may, therefore, put them on.

80. **Hero**—(*Looking at them ; with joy to himself*) Fortunately, my desire is fulfilled through this pair of red cloths, brought unexpectedly. (*Aloud*) Chamberlain, bring it (them) here.

(*The chamberlain offers the pair of red cloths*)

Hero—(*Taking them and putting them on, to himself*) My marriage with Malayavati has become fruitful. (*Aloud*) Chamberlain, you may go ; salute the queen in my name (pay my respects to the queen).

81. **Chamb**—As the prince commands (*Exit*).

82. **Hero**—This pair of red cloths, that has come (to me) at the right time, gives me great pleasure—to me, who am giving up (this) body for the sake of another (21).

(*Looking all round*) Inasmuch as this wind is (the wind has now become) excessively violent, shaking the heaps of rocks on the Malaya mountain, I infer that the King of birds has approached. Indeed—

The rows of (his) arrayed feathers, equal to the clouds of deluge, cover up the sky ; the speeding wind throws the waters up the beach, as if for the inundation of the earth by the ocean ; he, of the splendour of the twelve suns, makes the ten quarters (of the earth) reddish brown by the lustre of his body, instantly producing a doubt (in the minds of the onlookers) that the end of the *Kalpa* (world) has come ; and (is) looked at by the lordly elephants of the (ten) quarters with fear. (22)

So, before Sankhachuda cames, I shall hastily get upon the stone of execution (*Doing so, and seating himself*

and feeling. the contact of the rck) How wonderful (wonderfully pleasant) is its touch !

I do not think that Malayavati, embraced (when) cool with the juice of the sandal of Malaya, pleased me so much as does this rock of execution touched by me for the attainment of the object of my desire. (23)

Or, why of Malayavati ?

A pleasure, the like of which I did not derive in (my) childhood, while lying confidently in my mother's lap, is being experienced by me on the surface of this rock of execution. (24)

Now this Garuda has come (here is Garuda come), I shall now remain covered (*Does so*).

(*Enter Garuda*)

83. **Garuda**—Having seen the disc of the moon, with a recollection of the form of *Sesha* (a king of serpents) coiled up with fear, and having been looked at with delight by my elder brother, while the sun was shaken by the fright of the horses of the chariot (on beholding me)—here have I, in an instant, reached Malaya, the mountain by the sea-shore, with (my) wings rendered broader by multitudes of clouds moving along at their tips, greedy for (my) serpent-food. (25)

84. **Hero**—(*With pleasure*) Whatever virtue I have to day acquired, by saving a serpent with the gift of my own body—may I, in every (subsequent) birth, become possessed of a body for benefitting others, even by (as a result of) that virtue. (26)

85. **Garuda**—(*Noticing the hero*) I shall now quickly carry away this serpent, who is lying on this stone of execution to protect the other snakes, and who is covered with red clothes as if besmeared with blood flowing from (his) heart broken through fear of me, to eat him up, tearing him open at his breast with (my) beak, more terrible than a thunderbolt. (27)

(*Swoops down and seizes the hero*).

(*The sound of celestial drums within and shower of flowers*).

Garuda—(*With wonder*) What! the sound of celestial drums and a shower of flowers! (*Looking up and listening*).

Why does this shower of flowers fall from the sky, delighting the bees with (their) diffusive fragrance? And why does this sound of drums in heaven make all the quarters around resonant? (*Laughing*) Oh! I see! The Parijata (tree) too is, I think, shaken by the wind caused by my speed; and this rumbling bass too (is caused, I think) by the *samvartaka* clouds, suspecting (the approach of) the day of destruction. (28)

86. **Hero**—(*To himself*) Fortunately, I have attained my object.

87. **Garuda**—(*Eating up morsels of the hero*). As this saviour of serpents appears heavy (a superior sort of person), so he will certainly quench (put an end to) today my desire to eat serpents. (29)

I shall, therefore, take him and, ascending the Malaya mountain, feed on him to my heart's content.

(*Exit carrying Jimutávahana*)

ACT V

(*Enter a door-keeper*)

1. **Door-keeper**—Even when a beloved person has gone to the garden attached to one's own house, evil is suspected (to have happened to that person), on account of affection. What then (how much more of dread should be felt when he is) in the midst of a forest, dreadful on account of many dangers actfully witnessed? (1)

Thus it is that king Visvsvasu is distressed that Jimutavahana, who went forth with a curiosity to look at the sea-shore is delaying (his return); I am, therefore, commanded by him thus: "Sunanda, I heard (here) that (my) son-in-law, Jimutavahana, had gone to the place where the fear of Garuda is ever at hand. I alarmed at this news. Make enquiries and come (back) quickly (with the news) whether he has returned home or not." I shall therefore, go there. (*Advancing and looking in front*) Oh! here is the royal sage Jimutaketu, father of Jimutavahana, seated in the courtyard of his cottage, attended by his wife (partner in religious duties), and the princess, his daughter-in-law. Thus:

Wearing a pair of white silk cloths (of wavy pattern), with folds (appearing) like rows of foaming waves, and with (his) wife, (a lady) of great piety, resembling the (holy) Ganga with (its) pure waters (standing by his side), Jimutaketu bears the grandeur of the Ocean, while Malayavati stands near him, resembling the shore with the Malaya Mount on it. (2)

Well, now, I shall approach him.

(Enter Jimutaketu seated, along with his wife and daughter-in-law.)

2. **Jimuta**—The pleasures of youth have been enjoyed (by me); (my) fame has been (made to) spread (all over the world); I have ruled (my) kingdom; and penance too has been practised (by me) with an unwavering mind; praiseworthy is my son; this, my daughter-in-law, is born of a very similar family; then, as one whose purpose in life has been accomplished, I have now (only) to think of death. (3)

3. **Door-keeper**—*(Approaching suddenly)* Of Jimutavahana—

4. **Jimu**—*(Closing his ears)* The evil is averted. (May the evil be averted).

5. **Old lady**—May the inauspiciousness be averted!

6. **Heroine**—*(To herself)* My heart shudders at this evil omen.

7. **Jimu**—Good sir, what of Jimutavahana?

8. **Door-keeper**—Of Jimuntavahana—I have been sent to you by King Visvavasu to enquire the news.

9. **Jimu**—Is my son absent there?

10. **Doos-keeper**—Yes.

11. **Old-lady**—*(Sorrowfully)* Your Majesty, if he is absent there, where then could my son have gone?

12. **Jimu**—He would certainly have gone very far away for our livelihood (to gather for us the means of sustaining our life).

13. **Heroine**—(*With sorrow, to herself*) But I, not seeing my husband, suspect something else.

14. **Door-keeper**—Let your Majesty command what I should report to master.

15. **Jimu**—(*Indicating the throbbing of the left eye*) I am agitated at heart that Jimutavahana is delaying.

Why dost thou O, left (unkind) eye, throb repeatedly to tell me of my evil (evil that might befall me)? Ah evil eye! Your throbbing is repelled. My son is safe (4)

(*Looking up*) Even this (He), the thousand-rayed One (the sun), the eye of the three worlds, will certainly do good to (help) Jimutavahana. (*Looking with wonder*).

What is this that falls suddenly in front of me from the sky, giving excessive pain to the eye when looked at, emitting streaks of blood in likeness to its own rays, and resembling a (fallen) star shanken (down) by a portentous wind? (5)

What! It hes fallen at the (my) very feet!

(*All observe it with surprise*)

Jimu—Ah! How is it? A crest-jewel with fresh flesh sticking (to it)! Whose may this be?

16. **Old lady**—(*With grief*) Your Majesty, this crest-jewel looks like our son's.

17. **Heroine**—(*Aside*) Do not say so.

18. **Door-keeper**—Your Majesty, do not be thus agitated without knowing (the truth). For, here, torn out by the claws and beak (of Garuda), these crest-jewels of serpent chiefs, eaten up by Garuda, fall repeatedly.

19. **Jimu**—Queen, Sunanda has spoken reasonably. It may even be so.

20. **Old lady**—Sunanda, perhaps by this time my son would have returned to his father-in-law's house. Go then, and enquiring (after enquiry), let us know quickly.

21. **Door-keeper**—As the Queen commands. (*Exit*).

22. **Jimu**—Queen, would that this were the crest-jewel of a serpent!

(*Enter Sankhachuda covered with red garments*)

23. **Sankha**—(*With tears*) Woe is me! Woe is me! I have been cheated by Destiny!

After having hastily bowed in worship to (the God-of) Gokarna by the sea-shore, no sooner had I reached that place of execution of the snakes, than Garuda flew up into the sky taking that Vidyadhara, with (his) breast pierced with his claws and beak. (6)

(*Weeping*) O thou noble soul! Oh thou extremely compassionate! O thou (that has become a) relative without cause! Ah thou afflicted by the affliction of others! O thou boat for saving people fallen into the ocean of distress! O thou that hast given away (thy) body for the benefit of others, considering it (valuing it) as a blade of grass! Where hast thou gone? Give me a reply!(*Referring to himself*) Alas, I am undone, unhappy fellow (that I am)! Ah wretch of a Sankhachuda! What hast thou done?

The name (merit) of having saved a (single) serpent has not been earned (by you) even for one day; nor has

the honoured command of the master been carried out! This pitiful (fellow) has been saved by another by the gift of his life! Ah fie, woe is me! I have been indeed deceived by him! (7)

Living like this, I shall not even for a moment make myself ridiculous; I shall, therefore, try to follow (the course of) these drops of blood. (*Walking forward with his eyes on the ground*).

Desirous of beholding Garuda, I shall proceed, skilfully following this line (track) of drops of blood—which is at first continuous on account of a flow of blood, which then consits of large drops fallen at intervals, then of drops broken up and scattered into tiny particles on account of having fallen on (hard) stones; then (of drops fallen) on level stretches covered with insects, (later, of drops) difficult to be perceived on mineral beds and (lastly, of drops) congealed and purple in colour on the tops of forest trees. (8)

24. **Old lady**—(*With alarm*) Your Majesty, some one here, coming this way hastily with a weeping countenance, distresses my heart. Please find out who he is.

25. **Jimu**—As the (my) lady says (asks).

26. **Sankha**...Ah, thou crest-jewel of the three worlds! Oh, thou that hast given thy body for another! Where art thou to be seen by me! I am deceived! O, I am deceived! (*Weeps aloud*).

27. **Jimu**...(*Hearing with joy*) Lady, cease your sorrow. This crest-jewel which has fallen here while (it

was) being carried away by some flesh-coveting bird, after having been snatched from his head, is surely his.

28. **Old lady**—(*With joy, embracing Malayavati*) Unwidowed one (auspicious one), be brave; surely such a form (as yours) will never experience such a grief (as that) of widowhood!

29. **Heroine**—(*Joyfully*) By the power of your blessings, mother! (*Falls at her feet*).

30. **Jimu**—(*Approaching Sankhachuda*) Child, is your crest-jewel stolen?

31. **Sankha**—Not mine alone, but of the three worlds!

32. **Jimu**—How is it?

33. **Sankha**—I am not able to narrate (the incident), as tears arising out of the great burden of grief choke my throat.

34. **Jimu**—Tell me, my son, (of) your unbearable grief, so that, conveyed to me, it may become bearable to you. (9)

35. **Sankha**—Hear (then). I am a serpent, Sankha chunda by name. As my turn came, I was sent by Vasuki as food to Garuda. Well, what (is gained) by this detail? Perhaps this track of blood will become difficult to be perceived, being covered by dust. So I shall relate briefly—

My life has been saved by the offer of his own by some Vidyadhara, whose mind was overpowered with compassion. (10)

36. **Jimu**—Who else can thus be intensely devoted to the good of others except Jimutavahana? Child, let it be said plainly thus, " By your son, Jimutavahana". Ah, I am undone, unhappy (that I am).

37. **Old lady**—Alas, my son, why have you done this?

38. **Heroine**—Alas, how (surely) has my evil omen turned out to be true. (*All faint*).

39. **Sankha**—(*With tears*). Surely, these are the parents of that great one! How they have been reduced to this state by me, the teller of unpleasant news! Or, rather, what else will (can) emanate from the mouth of a snake (a poison-bearer) except poison? How wonderfully suitable is the repayment of kindness, by Sankhachuda, to Jimutavahana who gave him life! Shall I then kill myself even now? Or rather, I shall console these (people). Father, be consoled; mother, be consoled. (*Both recover*).

40. **Old lady**—(*To Malayavati*) Child, rise up. Don't weep. Can we live without Jimutavahana? Take courage, then.

41. **Heroine**—(*Recovering*) Ah, my lord! Where are you to be seen now by me?

42. **Jimu**—Ah child, thou that knowest how to serve parents (elders)!

By letting your crest-jewel fall at my feet, the path of humility has not been abandoned by you even when you have gone to the other world! (11)

(*Taking the crest-jewel*) Ah child! Have you become such (reached such a condition) that only this much of you can be seen? (*Placing it on his heart*) Alas!

How is it that this crest-jewel of yours—of you who in (your filial) devotion, were constanly bending your head very low and bowing, (when you were) in this world, at my feet—how is it that the crest-jewel, though worn smooth (thus), cuts into my heart? (12)

43. **Old lady**—Ah my son, Jimutavahana! How did (could) you, to whom no other happiness was pleasing except service to parents, now go to enjoy the happiness of Heaven, abandoning (your) father?

44. **Jimu**—(*With tears*) Queen, can we indeed live without Jimutavahana, that you should speak thus?

45. **Heroine**—(*Falliug at his feet and with folded palms*) Father, please give me the crest-jewel, the sign of the adornment of my lord's limbs, so that, laying it on my heart, I may put an end to the pain of my grief by falling into the fire.

46. **Jimu**—Ah, devoted spouse! Why are you thus agitated? This is indeed, the resolve of us all.

47. **Old lady**—What does Your Majesty wait for, then?

48. **Jimu**—Nothing at all, my queen; but, for one who has maintained the sacred fire, cremation by any other fire is prohibited. So fetching fire from the place of the sacred fire, we shall light ourselves up.

49. **Saukha**—(*To himself*) Alas! On account of my single sinful self, the whole of this Vidyadhara family

is perishing. (I shall) therefore (do) this. (*Aloud*) Sir, it is not, indeed, proper to do a rash deed (to commit suicide), without ascertaining (the truth). Strange are the sports of Destiny! Perhaps, the enemy of serpents will let go Jimutavahana alive perceiving that he is no serpent. We shall, therefore, follow Garuda by means of this track of blood.

50. **Old lady**—(Then) By all means, I shall see my son alive, by the favour of the Gods.

51. **Heroine**—(*To herself*) This is, indeed, hard for me to obtain, unfortunate that I am.

52. **Jimuta**—Child, may this (your) speech prove true! It is, however, proper for us to follow with the (sacred) fire. Follow, therefore, that uninterrupted track (of blood). We too, shall come soon, taking the fires from the fire-place. (*Exit with his wife and daughter in-law*).

53. **Sankha**—I shall then follow Garuda. (*Moving on and looking in front*).

On the top of the peak of the Malaya mountain is seen from afar the enemy of serpents, turning the boulders of the mountain into troughs, as it were, by the strokes of his beak, wet with blood; setting fire to the interiors of the neighbouring forests by a series of tongues of flame (darting) from his fiery eyes; and digging up the earth with the ends of his terrible adamantine claws coming in contact (with it). (13)

(*Enter Garuda seated with the Hero lying before him*)

54. **Garuda**...(*To himself*) Never before this has such a wonder been seen by me, eating as I have been the Lords of Serpents ever since my birth; and this

mighty one is not only not afflicted but, on the contrary, appears somehow as if pleased. For

There is no exhaustion in this ocean of courage though much of his blood has been drunk; his countenance is bright with joy although he endures the pain caused by the tearing of the flesh; and wherever the body is not mutilated, there horripilation is clearly seen; and his eye falls on me, though an evil-doer, as if on a benefactor. (14)

My curiosity is, therefore, excited by this, his courageous behaviour. So let it (him) be, I shall not eat him up, but ask him who he is. (*Ceasing from eating, stands before him*).

55. **Hero**—There is still (some) blood flowing out of the openings in my veins; there is still some flesh (left) in my body; and O noble one, I do not (yet) see satiety in you; why then, O Garuda, have you refrained from taking your meal? (15)

56. **Garuda**—(*To himself*) Wonderful! wonderful! Even in this state he talks thus nobly! (*Aloud*) Oh noble one.

Blood from your heart has been drawn out by me with the beak; but my very heart has been drawn (captivated) by you by this fortitude! (16)

I wish, therefore, to know who you are.

57. **Hero**—Thus afflicted by hunger, you are not fit to hear. So first satisfy yourself with my flesh and blood.

58. **Sankha**—(*Approaching hastily*) O Garuda! Garuda! Not indeed, not indeed should (this) rash deed be done! He is no serpent! Let him go! Eat me up! I was sent by Vasuki for your food. (*Offers his breast*).

59. **Hero**—(*Seeing Sankhachuda—to himself*) How is it, my desire is (seems to be) frustrated by Sankhachuda coming up !

60. **Garuda**—(*Examining both*). There is the symbol of execution on both of you. I don't understand which of you is the serpent !

61. **Sankha**—How is that? Your doubt is out of place.

(As for) the *svastika* mark on the breast (of the hero), let that be (do not mind it now) ; the slough (of the serpent) is not seen over (his) body. Even while I am talking, the (my) two tongues are, indeed, not taken notice of by you. You do not see these three hoods with the lustre of their gems dimmed by masses of smoke (arising) from dreadful fiery poison, and swollen with the wind of hissings caused by intolerable grief. (17)

62. **Garuda**—(*Noticing the hoods of Sankachuda and looking at the Hero*) Then, who is this (that is) slain by me ?

63. **Sankha**—Jimutavahana, the ornament of the Vidyadhara race ! How can this be done by you, pitiless that you are ?

64. **Garuda**—(*To himself*) What ! Is this Jimutavahana, the Vidyadhara Prince.

Whose fame, sung aloud by groups of *Charanas* moving about the Lokaloka (mountain), has been frequently heard by me on (Mount) Meru, in the caves of the Mandara (mountain), on the heights of the Himalayas,

on the Mahendra mountain, on the slopes of (Mount) Kailasa, on the peaks of Malaya, and in several other places, (and even) in the arbours (the most obscure parts) of the (four) different quarters. (18)

In every way, I am sunk in a vast bog of sin!

65. **Hero**—Oh thou Lord of Serpents, why are you thus afflicted?

66. **Sankha**—Is there no room (have I no cause) for affliction?

Is it proper for you to lead (send) me to a place lower than even the world of *Patala* by saving this body of mine from Garuda, by (offering up) your own body? (19)

67, **Garuda**—Alas! how (is it)? By this noble soul with (his) heart filled with pity, his own body has been offered (to me) as food, to save the life of this serpent who had fallen within the scope of my food. Thus have I committed a great crime. Why so many words? This (person) who has been killed by me is just (no other than) Bodhisattwa. I see no other atonement for this great crime, except falling into the fire. Where, then, shall I come by fire? (*Looking in front*) Ah! some people are coming here this way carrying fire (s) with them. I shall, therefore, wait for them.

68. **Sankha**—Prince, your parents have come.

69. **Hero**—(*With agitation*) Sankhachuda, sit (here) and hold me up, covering my body with the upper garment. Otherwise, beholding me in this state, my parents may suddenly give up their life. (*Sankhachuda takes up the upper garment fallen by the side and does so*).

(*Enter Jimutaketu with his Queen and daughter-in-law*).

70. **Jimu**—(*With tears*) Ah, my son Jimutavahana!

Whence indeed is (can there be) this consideration of kindred and stranger in the course of pity? True; but why did this consideration not weigh with you, whether many are to be saved or only one? And so, this family consisting of yourself, your parents, and the bride, has been completely destroyed by you, while giving up your life to save a serpent from Garuda! (20)

71. **Old lady**—(*To Malayavati*) Dear child, cease for a moment (from weeping). The fire becomes flameless (is extinguished) by the unbroken stream of your tears. So, don't weep. (*All advance*).

72. **Jimu**—Ah my son, Jimutavahana!

73. **Garuda**—(*Listening*) Who is this that says 'Ah, my son, Jimutavahana? Then, evidently this is his father. Enough, then, about his fire (*i.e.* brought by him). (But) I cannot show my face to him on account of the shame of having killed his son! Or, why am I troubled about fire? I am even on the shore of the sea. So then now—

I shall fall into this submarine fire, (into the flame) kindled by the wind from my wings, stronger than the spreading hurricane; with its flame-waves (terrible) like the tip of the tongue of *Kala* (the Destroyer of the Universe) with the desire of devouring the three worlds; and which, with its seven tongues (flames) spreading (on all sides), is capable of swallowing up the oceaas like a straw (as if they were but a straw); and which causes (in

the minds of others) the fear of fire (appearing) at the end of a *Kalpa.* (21)

(*Wishes to get up*)

74. **Hero**—Oh King of Birds, away with this resolution ! This is no remedy for the sin.

75. **Garuda**—(*Kneeling with folded palms*) Oh noble soul, tell me what then (is the remedy).

76. **Hero**—Wait for a moment. My parents have come. I shall bow to them in the meantime.

77. **Garuda**—Do so.

78. **Jimu**—(*Looking and with joy*) Queen, I congratulate you. This (our) son, Jimutavahana, is not only alive, but on the contrary is being honoured by Garuda with folded palms as by a disciple.

79. **Old lady**—(*With joy*) Your Majesty, I am satisfied. I shall see the face of my son with his body uninjured.

80. **Heroine**—Though I surely behold my husband, my heart does not believe (it) at once, knowing that it (the news) is too pleasent (to be true).

81. **Jimu**—(*Approaching*) Come, child, come, embrace me !

(*Hero, trying to get up, faints, his gaement falling aside*)

82. **Sankha**—Compose yourself, prince, compose yourself.

83. **Jimu**—Ah, my son, how is it ? Even after seeing me, you have gone, abandoning me !

84. **Old lady**—Ah, my son, how (is it that) I am not honoured by you even by words ?

85. **Heroine**—Oh my lord, how (is it that) even (your) parents have been disregarded by you? (*All faint*).

86. **Sankha**—Ah, wretch of a Sankhachuda! O thou whose life is saved by another's life! why wert thou not destroyed while in the womb (why where you allowed to be born at all)? For, thus you suffer every moment an agony surpassing (that of) death.

87. **Garuda**—All this is the result of the inconsiderateness of my wicked self, I shall then do thus. (*Fanning with his wings*) Oh noble one, calm yonrself, calm yonrself.

88. **Hero**—Sankhachuda, revive my parents.

89. **Sankha**—Father, calm yourself. Mother, calm yourself. Jimutavahana and revived. Do you not see that he has got up and is seated only to revive you. (*Both revive*).

90. **Old lady**—Son, how (is this) even while we are looking (at you), you are being carried away by cruel Death.

91. **Jimu**—Queen, don't utter such inauspicious words. Our dear son is alive; so, revive the bride.

92. **Old lady**—(*Covering her face with her cloth and crying*). The evil is (May the evil be) averted. I shall not weep.—(*To Malayavati*) calm yourself, daughter; revive. rise up, rise up. It is better that you see your husband's face for as much time (as you can).

93. **Heroine**—(*Reviving*) Ah, my lord!

94. **Old lady**—(*Wiping Malayavati's face with her hand*) May you be blessed with wifehood (never to be widowed). The impediment (trouble) has been repelled.

95. **Jimu**—(*With tears, to himself*) How is it that I, the sinful, do not break into a hundred pieces (even) while beholding my son quitting his life ; (the life) which has removed itself to the throat, as though for want of shelter, since the other organs have been destroyed ? (22)

96. **Herine**—Ah my lord ! I am, indeed, a most miserable being, as I even (when) seeing my husband in this state, do not give up my life now.

97. **Old lady**—(*Feeling the limbs of the Hero—to Garuda*) Ah cruel one ! How is it that my son's body, (that adds lustre to ornaments themselves, has been now) brought to this state by you ?

98. **Hero**—Nay, mother, nay. What has he done ? This (body) was in reality in this state even before. See,

What beauty is there indeed in this body which is a collection of fat, bone, flesh, marrow and blood covered with a skin—and which is always, therefore, loathsome to the sight ? (23)

99. **Garuda**—Oh noble one, I experience the grief of thinking of myself as being licked by the tongues of the flames of hell. Teach me then how I may be delivered from this sin.

100. **Hero**—Let (my) father permit me ; then I will teach the remedy for (the opposite of) this sin.

101. **Jimu**—Do so, child.

102. **Hero**—Hear, Garuda.

103. **Garuda**—(*Kneeling and with folded palms on the head*) Command me, Sir.

104. **Hero**—Hear.

Cease completely from destroying living beings; repent what you have done before; and by conferring (the boon of) safety (*lit*: freedom from dread) upon all living beings, accumulate, with great effort, a flood of righteousness; wherein the fully-developed sin, arising out of the destruction of living, being may sink and may not bear fruit (*i e.*, may disappear), like a crystal of salt of thrown into a lake, into its fathomless waters. (24)

105. **Garuda**—As you command, Sir.

Benumbed (till now) by the sleep of ignorance, (but now) awakened by you, I have ceased from now to kill any living being. (25)

Now—

Let the assemblage of Nagas sport in the Ocean happily—(appearing) in some places like islands by the (their) bodies (standing close together) in groups resembling broad banks of sand; in some (other) places with their bodies coiled, causing the illusion of whirlpools; and in some (other) places looking like bridges while passing from one bank to the other. (26)

Moreover—

Wearing (their) abundant hair loose and hanging down to their feet, the hair which resembles thick darkness, and with cheeks, rosy with the first rays of the

sun, as if smeared with red lead, let the serpent damsels, though with wearied bodies, yet heedless of their fatigue, daily sing with pleasure this, thy glory, in this sandal forest. (27)

106. **Hero**—Bravo, noble soul, bravo ! We applaud (you) ; by all means, be firm in your resolution. (*Turning to Sankhachuda*) Sankhachuda, please go to your house.

(*Sankhachuda sighing, stands with his face bent down.*)

107. **Hero**—(*Looking at Sankhachuda*) Sankhachuda, go quickly and visit (wait upon) your mother afflicted with grief.

Supposing you to be slain by the point of Garuda's beak, she, your mother, is certainly afflicted by sorrow for you. (28)

108. **Old lady**—(*With tears.*) Blessed is that mother who will behold the face of her son who had fallen into the mouth of Garuda, but who is uninjured.

109. **Sankha**—It (your words) will be true, mother, if the prince is healed.

110. **Hero** —(*Exhibiting pain*) Alas ! These excruciating pains were not felt all this time, owing to the distraction of the desire of achieving the objects of others ; but (they) have now begun to afflict me ! (*Exhibits the pangs of death*).

111. **Jimu**—(*With agitation*) Ah my child ! my child ! Why are you doing thus ?

112. **Old lady**—Ah, how is it that he speaks thus

(*Beating her breast*) Save, O! save (him); my son here is dying.

113. **Heroine**—Ah my lord! it is not proper for you to depart, leaving me!

114. **Hero**—(*Desiring to fold his hands*) Sankhachuda, bring my hands together.

115. **Sankha**—(*Doing so*) Alas! The world is deprived of its protector.

116. **Hero**—(*Looking at his parents with eyes half opened*) Father, mother, this is my last salutation (to you)! For—

These limbs do not retain (their) sensibility; the ear does not hear any speech with (all) its syllables distinctly; alas! this eye has suddenly closed; oh my father, this life of mine, who am (now) insensible, is going out. (29)

Well, what is the use of this idle talk? (*Sinks, repeating the stanza already given*: "What virtue have I today acquired," etc.)

117. **Old lady**—Ah My son! my child, O thou dear to parents! Where are you goue? Give me a reply! Oh delight of my eyes! Oh Jimutavahana, how shall I see you again?

118. **Jimu**—Ah! my son, Jimutavahana! Oh, thou dear to all people! Abode of all virtues! Where are you? Give me a reply! (*Throwing up his hands*) Alas! Alas!

Courage has lost its prop. To whom can modesty go for protection? Who is (there left) in this world competent to bear (practise) forbearance? Devotion to the

bestowal of gifts has ceased. Truth is truly lost! where can poor compassion now betake herself to? The (this) world has become empty, my son, as you have gone to the other world. (30)

119. **Heroine**...Oh my lord! how is it you have departed, leaving me? Oh Malayavati, pitiless of heart, and with body hard as adamant! How do (can) you yet live without your lord?

120. **Sankha**—Oh thou devoted to doing good to others without any cause (without any thought of recompense)! where do you go, leaving this person who is dearer to you than your own life? Surely, then, Sankhachuda will follow you!

121. **Garuda**—Alas! this noble soul has departed! What shall I do now?

122. **Old lady**—(*Looking up with tears*) Oh ye (deities) that protect the world! Why do you not, showering nectar, revive this, my son?

123. **Garuda**—(*With joy, to himself*) Oh! I am well reminded (reminded at the right moment of the remedy) by this mention of "nectar." I think my ill-fame is wiped out. Well then, I shall make a request to the King of the Gods; and by the shower of nectar let fall by Him, I shall revive not only Jimutavahana, but also all those serpent-lords eaten by me before, (those) whose bones alone remain. If he does not give (the *Amrita*) at (my) request, then.

Having dashed aside the Lord of the Waters (Varuna) with my wings, with the winds caused by my

mighty flappings; having made the Sun God of twelve forms, together with (the attendent) God of Fire, fall down in a swoon at the sight of the fire from my eyes; having reduced to powder (shattered) with my beak, the thunderbolt of Indra, the mace of Dhanada (Kubera), and the club of Lord of the World of the Dead (Yama); having thus defeated the Gods in battle in an instant, I shall send down a rain of nectar on all these here. (31)

I am gone then.

(*Exit advancing proudly.*)

124. **Jimu**—Dear Sankhachuda, why do you wait still? Collecting wood, pile up the pyre for my son—so that, we too may depart with him.

125. **Old lady**—Son Sankhachuda, prepare (everything) quickly. Your brother (Jimutavahana) will feel sorry to be without us.

126. **Sankha**—(*With tears*) As (my) elder command. I shall, of course, lead you. (*Getting up and arranging the pyre*) Father, mother, the pyre has been prepared.

127. **Jimu**—Alas! Alas!

On his head is indeed clearly seen the whirl of curls (that mark royalty); and between his eye-brows (shines) this circle of fine hair; the eye resembles the red lotus; the chest rivals (that of) a lion; the hands bear the mark of the discus (on it); and yet, how is it, alas, my child, that you depart, on account of my evil deeds without attaining to the rank of the Emperor of Vidyadharas? (32)

Queen, why do you still weep? Get up, then; we shall ascend the pyre! (*All get up*).

128. **Heroine**—(*Folding her hands and looking up*) Revered (Goddess) Gauri, this is what was ordained by you, "The Emperor of Vidyadharas shall become your husband." Then how is it, for the sake of my unfortunate self, you have turned into a liar (an utterer of words of deceit)?

(*Enter Gowri in haste*)

116. **Gowri**—King Jimutaketu, a (this) rash deed should not be committed (by you)!

130. **Jimu**...What! (It is) Gauri, whose presence is never without (beneficial) effect!

131. **Gowri**—(*To Malayavati*) Child, how can I become an utterer of deceitful words? (*Approaching the Hero and sprinkling on him water from the (her) pitcher*]. Live Jimutavahana—I am pleased with thee, my child, who, even with thy own life, hast benefitted the world.

(*Hero gets up*) (33)

132. **Jimu**—Queen, I congratulate you! Our child has been revived.

133. **Old lady**—By the favour of the venerable Gowri!

134. **Hero**...(*Beholding Gowri, with folded palms*) What! (It is) Gowri, whose presence is never fruitless!

O Thou, bestower of a boon greater than what is desired! O thou, the remover of the distress of people that bow unto you! O Protector! O Thou worshipped by

the Vidhydharas! O Gowri, I bow to thy feet. (34)
(*Falls at the feet of Gowri*).

(*All look up*).

135. **Jimu**—Oh! how is it? Rain without clouds! O Goddess, what is this?

136. **Gowri** — King Jimutaketu, to revive Jimutavahana as well as these serpent-lords, of whom only the bones (now) remain, this shower of nectar is caused to fall from heaven by Garuda, King of Birds, whose repentance is roused. (*Pointing with her finger*)
Dod't you see?—

Having recovered (their) bodies entire, their heads brilliant with the rays from dazzling gems, and licking the ground with their forked tongues, with a desire to taste the nectar, these serpent-lords (are) now moving with great speed and in zig-zag courses, and entering the ocean, like streams (of water) flowing from the Malaya mountain. (35)

(*Turning to the Hero*) My dear Jimutavahana, you deserve to be granted not your bare life alone! So here is another (boon).

Of my own (will and) pleasure, I do hereby make thee, at this instant, the Emperor of the Vidyadharas, bathing thee myself with royal ceremony in the highly sanctifying sacred waters of the *Manasa* lake, rendered turbid by an abundance of pollen from golden lotuses scattered (on it) by the (movements of the) shoulders of wans, and produced here by (the exercise of) my will;

(with waters) from jewelled pitchers created by the free exercise of my will. (36)

Moreover,

Let these go in front of you (in your coronation procession); this golden discus, this elephant with its four white tusks, this blaek steed and Malayavati. Look at these, O Emperor, thy jewels (presented by me). (37)

Moreover, behold these, the Lords of Vidyadharas—including the wretched Matanga—bearing in their hands chowries, white as the autumnal moon, becorated with rainbow colours by the flashing rays (issuing) from their gems (their jewels), and bending their fore-bodies with devotion—(these) bow to you and salute you. Tell me, then, what further favour I may show you.

137. **Hero**—Is there any other favour beyond even this?

This Sankhachuda has been saved from the fear of (of becoming a prey to) the King of Birds; the son of Vinata (Garuda) has been humbled; and all those serpent-lords who were previously eaten by him have been revived; my parents have not given up their lives, by my regaining life; and Emperorship has been attained (by me). (Above all) O Goddess, a vision of Thine own Self has been granted to me (to these mortal eyes). What favour other than this (can there be) which is still to be prayed for? (38)

Yet, may this be (come to pass).

NÂGÂNANDA

PROLOGUE

1. Every dramitic piece in Sanskrit should open with a पूर्वरङ्ग or preliminary performance, which consists of the following 22 elements, of which the *Nandi* is one प्रत्याहार, अवतरण, आरम्भ, आश्रावणा, वक्त्रपाणि, परिघट्टना, सङ्घट्टना, मार्गासारित-त्रिविधा आसारितक्रिया, गीतक, उत्थापन, परिवर्तन, नान्दी, शुष्का, अवकृष्टा, रङ्गद्वार, चारी, महाचारी, त्रिगत and प्ररोचना. Among these, however, the *Nandi*, or Benedication, is a special means of removing obstacles likely to happen on the stage in the course of the performance. Although many of these elements may not be found in the *Purvaranga* of a play, the *Nandi* must be used in the beginning of every drama. Accordingly, this play begins with a *Nandi*. It is recited in praise of a Deity, a holy Brahman, a great king, or the like, combined with a benediction. It should suggest auspicious thoughts and should consist of 8, 12, 18 or 22 words or lines. The present play which opens with two benedictory stanzas addressed to Buddha, has a *Nandi* of eight lines. Some writers insist that the *Nandi* should suggest the plot of the play, while others say that this requirement is optional.

The hero of the *Nagananda*, being a *Bodhisattva*, or one whose soul has reached a stage just one step below

complete Buddhahood, the poet naturally invokes Buddha in the two benedictory stanzas of the play.

Stanza 1. In this stanza, the poet refers to the discomfiture of the 16 celestial damsels sent by Mara to display their charms in the presence of the youthful saint, Gautama, while he was engaged in deep religious abstraction under the *Bodhi* tree, or अक्षयवट, in a place afterwards known as Buddha-Gaya, on that eventful night when he was to attain that supremest knowledge by which he became the Lord, the Friend, the Lover and the Saviour of the world.

ध्यान = contemplation, uninterrupted function of the mental cnrrent towards the Absolute. It is one of the eight means of attaining unconscious union with the Infinite (निर्विकल्पकसमाधि.) They are: (1) *Yama* or self-contral, (2) *Niyama* or restraint of the mind, (3) *Asana* or posture, (4) *Pranayama* or regulation of the vital airs, (5) *Pratyahara* or restraint of the organs of sense, (6) *Dharana* or steady abstraction, (7) *Dhyana* or contemplation and (8) (*Savikalpaka*) *Samadhi* or profound meditation. Buddha is said to have practised this religious exercise of Dhyana under the *Bodhi* tree for the attainment of perfect spiritual illumination. व्याज—pretext. ध्यानं इति व्याजः ध्यानव्याजः । तं ॥

ध्यान...कां = whom are you thinking of, under the pretext of contemplation?

उन्मील्य...पश्य = opening your eyes, look (at us) just for an instant.

अनङ्ग = the God of Love. He was so called because his body was reduced to ashes by Hara with the fire of the eye in his forehead when Kama tried to seduce the God's mind

towards Parvati, that she might give birth to a son who should kill the demon Taraka. आतुर=suffering from, or, afflicted. अनङ्गस्य शराः, तैः आतुरः, तं ॥

जनमिमं—this expression is generally used by a speaker when referring to himself, or herself, instead of the Pronoun of the First person. Thus Kalidasa: जनमिममनुरक्तं विद्धि नाथेति *Malavikagnimitra* II 5. अअं जणो कस्स हत्थे समप्पिद *Sakuntala* IV. 85.

णो=Not. This indeclinable negative particle should be dîstinguished frome नः, the Acc. or Gen. Pl. of the First personal pronoun.

अनङ्ग...रक्षसि=Saviour as you are, you do not save us, who are afflicted by the shafts of Love (the bodiless one.)

मिथ्या—is an indeclinable; but often, as here, has the force of an adjective, meaning 'false, untrue.'

कारुणिक=Compassionate. It is formed from the feminine noun करुणा.

मिथ्याकारुणिकोऽसि—You are a falsely compassionate person (Your compassion is a pretence).

निर्घृणतर—निर्घृणः means 'uncompassionate,' 'pitiless'; तर is a comparative suffix.

त्वत्तः—त्वद् तस्. It has the force of the Ablative त्वत्.

कुतः=Where ?

निर्घृणतर......पुमान्=Where is there another man more uncompassionate than you are.?

सेर्ष्यं=With envy.

मारवधूभिः=By the maidens of the God of Love. In the Buddhist legends, Mara signifies "the evil one."

बुद्ध=The enlightened; a name of Sakyamuni, the celebrated founder of Buddhism He was so called, because

he was possessed of supreme enlightenment. He is said to have been born at Kapilavastu and to have died in 543 B.C. His father was Suddhodana, who reigned over the Sakya tribes at Kapilavastu. His mother was Mayadevi, who belonged to the house of Kali. He was married to a Princess named Yasodhara, who gave birth to a son named Rahula. He is sometimes regarded as the ninth incarnation of Vishnu. *cf.*

ततः कलौ संप्रवृत्ते संमोहाय सुरद्विषाम् ।
बुद्धो नाम्नाञ्जनसुतः कीकटेषु भविष्यति ॥

Bhagavata P.

जिन=The triumphant. Because he triumphed over the bonds of life, Buddha is called **जिन**. The epithet is appropriate here, because Buddha was not lured by the wiles of Mara's nymphs and remained calm.

सेर्ष्यं......पातु वः=May Buddha, the triumphant or the enlightened, who was thus addressed with envy by Mara's nymphs, protect you.

As to the bearing of the stanza on the plot of the play see Appendix I.

Stanza 2. **काम**—Kama according to Buddhist accounts, is one of the ten chief generals of Mara, the Buddhistic Satan, the great enemy of Buddha and his religion.

कामेन......चापं=By Kama, with his bow drawn. This and the following phrases are to be construed with **दृष्टः** in the last line of the stanza.

पटह—is both masc. and neut=A kettle drum. It is derived in three ways. (1) **पटेन हन्यत इति**, (2) **पटत् शब्दं जहाति इति**, (3) **पाटयति गमयति योधान् उत्साहवर्धकत्वात् इति**.

आवल्गिभिः=Dancing.

मारवीरैः = The heroes of Mara. They are ten : (1) अत्तवाद, (2) विचिकित्सा, (3) सीलब्बत परमास, (4) काम, (5) पतिघ, (6) रूपराग, (7) अरूपराग, (8) मानो, (9) उद्धच्छ, (10) अविद्या.

हत......मारवीरैः = by the heroes of Mara dancing to the accompaniment of resounding drums beaten (by them).

भ्रूभङ्ग = Knitting of the eye-brows.

उत्कम्प = Tremor.

जृम्भा = Yawning.

दिव्यनारीजनेन = By the celestial damsels. These are supposed to be the daughters of Mara.

भ्रूभङ्ग......जनेन = By celestial damsels appearing beautiful by the knitting (play) of their eye-brows, (their) tremor, (their) yawns and (their) smiles.

सिद्धैः—A *Siddha* is a semi-divine being supposed to be of great purity and holiness, and said to be particularly characterised by the eight supernatural faculties called S*iddhis*. Thay are :

अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा ।
ईशित्वं च वशित्वं च तथा कामावसायिता ॥

प्रह्व = Inclined, or, bent down.

उत्तमाङ्ग = The best limb of the body, *i.e.*, the head.

सिद्धैः प्रह्वोत्तमाङ्गैः = By the Siddhas with their heads bent down (in reverence). The first two lines of the stanza refer to the attempts at interruption caused to the meditation of Buddha; while the third line describes the wonder and awe caused by their ineffectiveness in the minds of the celestial spectators.

पुलकित = Thrilled.

विस्मय = Astonishment.

वासवः—वसून्यस्य सन्तीति = Indra.

पुलकित......वासवेन = By Indra, thrilled with astonishment. *cf* ये ते तवानुयात्राः शक्रलोकपालाश्च । सिद्धगणाश्च सुरेन्द्राः कृताञ्जलिपुटाः प्रणते तस्मै ॥ *Lalitavistara.* XXI. विस्मयात् may be construed with each and every one of the above clauses.

योगपीठात्—योगस्य योगार्थं वा पीठं, तस्मात् = from the posture or seat in meditation.

मुनीन्द्रः = The greatest of sages; an epithet of Buddha. The pronoun सः is to be supplied before this word.

ध्यायन्......मुनीन्द्रः = (That) Buddha, who was seen while in meditation, unmoved from his posture (seat) of meditation, may (He) protect you.

In this stanza, the poet refers to the discomfiture of Kama and the other heroes of Mara, and of the celestial damsels sent by Mara to interrupt the meditation of Buddha; and to the astonishment and awe thereby caused in the minds of the heavenly beings.

As to the bearing of the stanza on the plot of the play see Appendix I.

The stage direction नान्द्यन्ते is to be construed with सूत्रधारः, after which वदति or some such verb is to be understood.

2. Here commences the *prastavana* proper of the play. In the *prastavana* generally, the Sutradhara pays a compliment to the audience, makes the name of the play and its author known to them, and introduces the story of the play.

सूत्रधारः = The director of the stage; the stage manager who assigns the characters and instructs them. सूत्रं धारयतीति सूत्रधारः । सूत्र here s said to signify representation. But the correct etymology of the word appears to be from सूत्र signifying 'a thread.' The name is borrowed, it appears from the exhibitor of dolls, or paper or leather figures.

The exhibition is common even now in villages where they are, perhaps, the only dramatic performances ever witnessed.

Text-books on dramaturgy lay down that the Sutradhara should recite the Nandi and that another actor, similar to him, should conduct the *Prastavana.* But the authors of the plays now available, generally dispense with the second actor and make the Sutradhara perform the functions of both Bhasa is the author of this innovation.

अलमतिविस्तरेण = Enough of (this) very lengthy (preliminary performance.) The Sutradhara makes this remark in many plays, even where the *Nandi* happens to be a short stanza, as in the *Uttararamacharita* of Bhavabhuti. The विस्तर cannot, therefore refer to the length of the *Nandi* but to the several *Angas* of *Purvaranga.* अलं in the prohibitive sense governs tne Instrumental case (similarly कृतं); but in the sense of 'sufficient for' or 'able to do', it governs the Dative cace.

अहं—is to be construed with उक्तः lower down. 1 am told.'

इन्द्रोत्सव = A festival held in honour of Indra, King of Heaven. It is also called इन्द्रध्वजमहोत्सव. *cf.* पुरुहूतध्वजस्येव *Raghuvamsa* I. The first Sanskrit play is reported to have been enacted on this occasion. *cf.* *Natyasastra* 1. 26.

आकार्य—being invited.

उपजीविन् = Dependant.

अपूर्ववस्तुरचनालङ्कृतं—अपूर्वं is to be taken with रचना and not with वस्तु or plot; the latter shoud be a well-known one in a *Nataka.*

विद्याधरजातकप्रतिनिबद्धं = conncted with (or, included in) the Vidyadhara Jataka. The Jataka forms part of the

Buddhistic canon. It is a collection of the stories of the anterior births of Gautama Buddha. The stories are generally named after the principal character therein, who is, as a rule, Buddha. The Vidyadhara Jataka would relate to an incident in the life of Buddha when he was born as a Vidyadhara. The existing collection of Jataka stories however does not contain any story by the name of Vidyadhara Jataka.

नागानन्दम्—नागानां आनन्दः नागानन्दः। तं अधिकृत्य कृतः ग्रन्थः।

नाम = By name, called.

नाटकं—This is the chief of the ten kinds of major plays recognised by Sanskrit rhetoricians, the others being Prakarana, Bhana, Prahasana, Dima, Vyayoga, Samavakara, Vidhi, Anka and Ihamriga.

श्रोत्रपरम्परया = From ear to ear ; by hearsay.

प्रयोगतः = Being represented, or put on boards.

आह्लादिन् = One who gladdens.

बहुमानात् = Out of regard for or respect to.

अनुग्रहबुद्धि = Sense of obligation.

तत्तस्यैव......बुद्ध्या = Therefore out of regard for that same king who gladdens the hearts of all people, and with a view to oblige us. *cf.* प्रणयिषु वा दाक्षिण्यादथवा तद्वस्तुपुरुषबहुमानात्, *Vikramorvasiyam.* I.

यथावत् = Properly. यथावत्प्रयोगेन = By proper representation.

नेपथ्यरचना = Arrangements in the retiring-room.

यथाभिलषितं = As desired.

आवर्जिता = Attracted.

सामाजिक = Member of an assembly, spectator.

St. 3. परिषदप्येषा गुणग्राहिणी = This assembly too is one that can appreciate merit.

हारि = charming, attractive. *cf.* तवास्मि गीतरागेण हारिणा प्रसभं हृतः—*Sakunatla.* I. The word is often added to चेतस् and मनस्.

सिद्धराजचरितं = The history of the King of the Siddhas; but we are told elsewhere that Jimutavahana belongs to the class of Vidhyadharas, *cf* I 37. V, 63. 64. The reading बोधिसत्त्वचरितं would have been better. A Bodhisattva is a Buddhist saint, one who is on the way to the attainment of perfect knowledge and has only a limited number of births to undergo before attaining to the state of a Supreme Buddha and of complete *Nirvana.* (This position could be attained by a long series of pious and virtuous deeds.) The hero is termed a Bodhisattva in V. 67. राज becomes राजन् at the end of a compound.

दक्ष = Clever.

पदं = Cause, occasion.

वस्त्वे......पदं = Each even of these things (circumstances present) here is (in itself) a means for the attainment of the desired object.

किं पुनः = Why then; how much more then ?.

मद्भाग्योपचय = The accumulation of my (good) fortune.

मद्भाग्य......गणः = This collection of all (these) excellences, accumulated through the increase of my good fortune.

The passage from अद्याहं to the end of the 3rd stanza, is found with certain necessary modifications in the other two plays, *Ratnavali* and *Priyadarsika,* written by Sri Harsha. The remaining portion of the speech is found in *Ratnavali* only. The speech of the Sutradhara from अद्याहं to the end of the 3rd stanza is technically known as *Prarochana.*

थावत्......अनुतिष्ठामि—When used with यावत् a verb in the present tense acquires a future meaning. *cf.* यावत्प्रविशामि immediately below.

नेपथ्यम्—The tiring room, space where the actors attire themselves (which is always behind the curtain).

इतस्तावत् = (Come) hither. (This way please.)

3. नटी = The actress. In Sanskrit dramas, heroes, kings, Brahmins and men of higher order talk iu Sanskrit; while women and men of lower rank use Prakrit.

मन्दभाग्या = Unfortunate. The reason why she describes herself as unfortunate is given in her next speech.

आर्यपुत्रः—Women address, or refer to, their husbands in this way, whereas the latter address their wives as आर्ये.

5. तातः—a term of respect applied to elders or other venerable personages. Here it refers to her father-in-law.

आर्या—Mother-in-law.

स्थविरभावः = Old age.

निर्वेदः = Disgust, indifference towards worldly objects.

आरोप्य हृदये = Taking it into his heart; setting his heart upon it.

6, सनिर्वेदं = With grief.

अये—Indeclinable. An interjection showing grief. = alas.

पितरौ = Parents. माता च पिता च पितरौ Ekasesha compound.

किमिदानीं युज्यते कर्तुम् = What is reasonable, or fit, to be done now?

परिचर्या = Service, worship.

St. 4. शुश्रूषा—(*Lit.* a desire to hear श्रोतुं इच्छा) Service.

ऐश्वर्यं = Wealth.

क्रमागतं = Hereditary.

यथा जीमूतवाहनः = Like Jimuiavahana. The manager thus adroitly introduces one of the characters of the play, and

the play proper begins with the entrance of the hero. This mode of introducing the first character in the actual play is termed as प्रयोगातिशय.

ACT I.

विदूषकः—The fool, the king's personal friend. Atreya is his name.

7. *St.* 5. रागस्य = Of passion.

आस्पदं = Abode. *cf.* निर्धनता सर्वापदामास्पदम्. Mrcch. I.

ध्वंसी = Perishing.

न......न—The double negative is used for emphasis.

रागस्य......प्रत्ययः = I know (it) is the abode of passion; I have no confidence that (it) is not perishing.

विमुखं = Averse to, opposed to.

कृत्याकृत्य......क्षितौ = Or, who on this earth (in this world) does not know that (it) is devoid of considerations of what should be done and what should not be?

इन्द्रियवशं = Subject to, or influenced by, the senses.

एवं......यौवनं = This youth (of mine) which is under the control of the senses, censurable as it is, would be for (my) pleasure (would be pleasing to me).

शुश्रूषमाणस्य = See 6 above.

भक्त्या...मे = If it thus passes away in the devoted service of my parents.

8. सरोषम् = With anger.

भोस् = (Ind.) a Vocative particle used in addressing persons. It drops its *Visarga* before vowels and soft consonants = Hullo; 'here you'.

ननु = (Ind.) Surely, indeed (with an interrogative force).

निर्विण्णः = Disgusted.

एतावन्तं कालं = For such a long time.

जीवन्मृतयोः = (Of those two) Dead though living; living-dead. जीवन्तौ एव मृतौ जीवन्मृतौ । तयोः ।

कृते = (Ind.) For the sake of. It governs the genitive.

तावत् = (Ind.) Now, indeed, just now.

निर्बन्धः = Persistence.

9. सम्यक् = (Ind). Properly, rightly.

St. 6. पुरस् = (Ind). Before, in front of (with genitive).

तिष्ठन्......तथा = Does a man shine (appear) so (well) on a throne as (he would) when standing on the floor before his father ?

संवाहयतः = Rubbing or massaging.

राजकं = A collection of kings. राज्ञां समूहः राजकम् ।

यत्......राजके = Is there, in an assemblage of kings, that pleasure which is to be experienced by one who massages the feet of his father ?

धृतिः = Satisfaction, pleasure.

भुक्तोज्झिते = Remnants of a meal.

क......गुरोः = Is there that satisfaction in the enjoyment of the three worlds as in eating what is left after a father's meal ?

उज्झित = Abandoned, left.

खलु = (Ind). Indeed, certainly, verily.

आयासः......गुरोः = Sovereignty is indeed a trouble to him who deserts his father.

तत्रास्ति......गुणः = Is there any virtue in it ?

10. आत्मगतम्—This is the same as स्वगतम्—To oneself.

अहो—(Ind.) A particle expressing surprise.

प्रकाशम् = Aloud—As opposed to आत्मगतम् (above.)

11. *St.* 7. न्याय्य = Right, proper.

प्रकृतयः = The subjects.

नीतो बन्धुजनस्तथात्मसमतां—The verb नी governs two objects. In the passive construction one of the two objects (बन्धुजनः) is put in the Nominative case.

नीतो......समतां = The relatives have been brought to (a state of) equality with myself.

उपभुक्त = Enjoyed, consumed.

मूलं = A root; कन्दं = a bulbous root, a bulb.

प्रायं—At the end of a compound means, 'almost, nearly.'

आश्रमपदं = A hermitage. पद means "a place.' *cf*, शान्तमिद-माश्रमपदम्. *Sakuntala* I. 15.

निरूपय = Choose, determine.

मलयपर्वतः—A mountain range in the South of India, abounding in sandal trees. Poets usually represent the breeze from the mountain as wafting the odour of sandal trees growing thereon.

16. सरस = Juicy.

घन = Dense.

उत्सङ्गः = Ridge; slope.

परिमिलनं = Touch, contact.

विषम = Uneven, rugged.

जर्जरित = Broken to pieces.

निर्झरः = A mountain-torrent.

आसारः = A shower.

उत्कंठित = Anxious, longing for.

रोमाञ्चः = A tingling; the hair standing on end.

17. निरूप्य = Perceiving, observing carefully.

रामणीयकं = Loveliness, beauty.

St. 8. माद्यत्कुञ्जरः—An elephant in rut.

कषणं = Rubbing.

माद्यत्कुं......चन्दनः = With sandal trees exuding juice on account of their being bruised by the rubbing of the broad temples of elephants in rut.

क्रन्दत् = Roaring.

कन्दरः = A cave, valley.

गह्वरं = A cave.

आस्फालित = Struck.

वीचिः = A wave.

क्रन्दत्......वीचिभिः—With the caves in the valleys roaring (resounding) on account of the ocean waves breaking against them.

गतं = Motion, i. e. walking. Past passive participles can be used as neuter abstract nouns.

अलक्तकः—Red lac (used by women to dye certain parts of their body, particularly the soles of the feet.)

मौक्तिकं = A pearl. मौक्तिकशिला = A stone with a pearly lustre.

पादालक्तक......गतैः = With stones of pearly lustre rendered red with the lac-dye on the feet of Siddha ladies walking over them.

किमपि = To some extent.

उत्सुकं = Restless, uneasy.

19. स्पन्दनं = Throbbing.

सूचयित्वा = Having indicated—perhaps by touching the eye with the hand.

St. 9. आकाङ्क्षा = Desire.

मुनिवचः = The words of the sages (who have said that the throbbing of the right eye in the case of men, and of the left in the case of women, is a good omen; but that the reverse bodes evil).

मिथ्या (Ind.) = In vain.

कथयिष्यति = Shall indicate.

नु (Ind.) = Indeed, possibly.

cf. शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य। अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र॥ *Sakuntala* 1. 15. Also मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा। *Sakuntala* VII. 13.

21. नाम—(Ind.) Indeed, to be sure.

22. सविशेष = Peculiarly, extraordinarily; *i.e.*, unusually घन ॥ Thick, dense. स्निग्ध = Dense, shining.

हविस् = An oblation (placed in, or poured into the sacred fire).

गर्भित = Filled with.

उद्दाम = Great, excessive.

अनुद्विग्न—Not frightened.

शावक = The young of any animal.

cf. विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः। *Sakuntala* I, 13; also भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन। एते चार्वागुपवनभुवि च्छिन्नदर्भाङ्कुरायां नष्टातङ्का हरिणशिशवो मन्दमन्दं चरन्ति *Sakuntala* I, 15

23. *St.* 10. उपलक्षितं = Observed.

दयेव = As if out of compassion.

कृत्त = Cut.

वासोऽर्थं......त्वचः = The barks of the trees have not been stripped to any great length, for garments, as if out of pity (for the trees). *Cf.* अमरवधूहस्तैः सदयालूनपल्लवाः। *Kumarasambhava* II. 41; also नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्। *Sakuntala*, IV, 8.

जरत्कमण्डलु = Old water-pot (earthen or wooden), used by ascetics.

नभःस्वच्छं = Clear like the sky.

नैर्झरं = Of, or belonging to, mountain-springs.

भग्नानेक......नैर्झरम् = Sky-clear is the water of the mountain-springs, in which lie several broken old water-pots.

त्रुटितोज्झिताः = Broken and (hence) abandoned.

वटुः = A *brahmacharin*; a religious student; a Brahmana in the first order of life, who continues to live with his Guru, or spiritual guide, from the time of his *Upanayanam* and performs the duties pertaining to his order till he settles down in life as a householder.

मौञ्ज्यः = Made of *munja* grass.

मेखला = A girdle, waistband.

दृश्यन्ते......मेखलाः = In some places are seen the cord-girdles made of *munja* grass, snapped and (hence) abandoned by the *brahmacharins.*

साम्नां पदं = A line, or a word, of the *Sama Veda.*

नित्याकर्णे......पठ्यते = On account of (its) hearing every day (the *Sama-Veda* repeated by the pupils), the parrot reads, or recites, this line of the *Sama-Veda:*

cf. अनवरतश्रवणगृहीतवषट्कारवाचालशुककुलं अनेकसारिकोद्घुष्यमाण-सुब्रह्मण्यं......आश्रमं *Kadambari*, ed. Kale, p. 70.

अहो न खलु – Indicates surprise.

प्रविचार्यमाण = Being discussed.

मुदित......विस्तरस्य = Where, a great many Vedic passages of doubtful meaning are being discussed by delighted sages. *Cf.* व्याख्यायमानयज्ञविद्यं, आलोच्यमानधर्मशास्त्रं, वाच्यमानविविधपुस्तकं विचार्यमाण सकलधर्मशास्त्रं......आश्रमं, *Kadambari*, ed. Kale, p.71.

आर्द्रार्द्रं = Quite green ; not in the least dried.

पठत्......समिधः = Where, quite fresh, sacrificial fuel is being cut by numerous pupils reciting (the Vedas). *Cf.* संगृह्यमाणसमिधं, *Kadambari*, ed. Kale. p. 71.

आलवाल = A basin or trench for water (round the root of a tree.)

तापस......वालस्य = Where the basins of young trees are filled (with water) by the daughters of the sages. *cf* (अम्बुपूर्णपुष्करपुटैर्वनकरिभिः) आपूर्यमाणविटपालवालकं.....................आश्रमं *Kadambari*, ed. Kale p. 70.

प्रशान्ततररमणीयता = Extremely tranquil (or) serene beauty.

St. 11. स्वागतं = Welcome.

भृङ्गनादः = Humming of the large black bees.

मधुरमिव .....भृङ्गनादैः = (The trees appear) as though they are speaking (words of) sweet welcome through the hum of the bees.

नतिः = A bow.

नम्र = Bent.

नतिमिव......शिरोभिः = These (trees) are (appear) as though they are bowing (to me) with their heads bent down by (the weight of) the fruits, *cf.* अनिलावनमितशिखराभिः प्रणम्यमानमिव वनलताभि......आश्रमं *kadambari*, ed. Kale, p. 69.

अर्घ्यं = A respectful offering to Gods or to venerable men, consisting of rice, *durva* grass, etc, with or without water.

किरन्तः = Shedding.

मम......किरन्तः = As though they are offering me *Arghya* by shedding a shower of flowers. *cf.* अनवरतमुक्तकुसुमैरभ्यर्च्यमानमिव पादपैः......आश्रमं। *kadambari*, ed. Kale, p. 69.

सपर्या = Worship.

शिक्षित = Taught, trained in.

When a guest comes to a house, the owner of the house first welcomes him, then salutes him and then offers him worship with the materials of worship; in the same manner the trees of the hermitage also seemed to welcome Jimutavahana by the songs of birds on them, to salute him with their heads bent down by the weight of their fruits, and to worship him by a shower of their flowers.

मन्ये = think, methinks.

निर्वृतिः = Satisfaction, happiness.

परा—(Ind.) = Excessive.

24. ईषद्वलितकन्धराः = With their necks turned slightly round.

निश्चल = Motionless (having ceased chewing.)

दरं = (Ind.) = A little, slightly.

दलित = Broken, crushed; (here) chewed.

निश्चल......कवलाः = With mouthfuls of half-chewed *durva* grass dropping from motionless mouths (jaws).

समुन्नमित = Well raised, erect.

दत्त = Given to (listening).

संमीलित = Shut or closed. *cf* उन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुखीभूतेनोद्ग्रीवेणेन्द्रायुधेन प्रथममाकर्णितं......गीतशब्दं *Kadambari*, ed. Kale, p. 201 अतिमधुरगीतावकृष्टैर्यानमिवाभ्यस्यद्भिर्निश्चलकर्णपुटैः... वनचरैः......आकर्ण्यमानगीतानुविद्धविपञ्चीघोषम् *ibid*, p. 211.

25. *St.* 12. स्थानप्राप्त्या = Through the attainment of the proper places.

प्रकटितगमक = Exhibiting the *gamakas* or modes of finger-movements.

मन्द्रतारव्यवस्थाः = Arrangements or combinations of *mandra* and *tara*. *Mandra* is *bass* and *tara* is *tenor*.

स्थान...व्यवस्थाः = Bearing, through the attainment of the proper places, the arrangements of *mandra* and *tara* so as to exhibit the *gamakas*.

निर्ह्रादिन्याः = Sounding.

विपञ्च्याः = Of the lute.

निर्ह्रादिन्याः......स्वनेन = Mingled with the notes of the strings of the sounding lute, as with the humming of bees.

दन्तान्तरालः...नियमस्य = Restraining the sound of cropping mouthfuls of grass lying between their teeth.

व्याजिह्म = Curved, bent.

ललित = Agreeable, pleasing.

व्याजिह्मा......आकर्णयन्ति, = The deer, with their bodies bent, (*i.e.*, necks bent in the direction of the music) hear the clear and pleasing music.

28. अभिहन्यमानाः = Struck, played upon.

काकली = A low and sweet tone.

आयतनं—A place of worship.

योषित् = A girl, a female.

उपवीणयति = Plays on the *vina* or lute (before a deity, etc.) *cf.* गीत्या देवं विरूपाक्षमुपवीणयन्तीं *Kadambari*. ed, Kale, p. 211.

29. वन्द्याः खलु देवताः = Gods are indeed to be respectfully saluted.

कदाचित् = Perhaps.

गुल्मकं = A clump or cluster of trees, a thicket.

30 संस्कृतमाश्रित्य = Employing Sanskrit. In Sanskrit dramas, most of the female characters, and the male characters of the lower order, employ Prakrit ; while superior male characters alone employ Sanskrit ; but for some special reasons, Prakrit-speaking characters resort to Sanskrit now and then. Here, because she is praising the highest Goddess, Gauri, Malayavati employs Sanskrit.

St. 13. केसरः = The filament of a flower.

परागः = The pollen of a flower.

गौर = Yellowish ; rosy.

उत्फुल्ल...द्युते = Of golden-rosy lustre like the pollen of the filaments of a full-blown lotus.

वांछितं = A desire, wish.

भगवति = One possessed of भग or the six gunas, viz. ऐश्वर्यं, वीर्यं, यशः, श्रीः, ज्ञानं and वैराग्यम्.

31. अहो = (Ind.) A particle showing surprise or wonder. Ah ! How wonderful !

वादित्रं—Instrumental music.

St 14. This verse is rather difficult to understand on account of the use of several technical terms of music in it. The same stanza occurs in *Priyadarsika*, a drama, by the same author. *cf.* Act III St. 11.

व्यक्तिः = Clearness, distinctness.

व्यञ्जनधातुना = By the manner of playing on the lute or *Vina i.e,* with the different fingers (by the correct manipulation of fingers)

व्यक्तिः......लब्धामुना = Clearness is here attained by these ten (different) kinds of ways of playing on the *Vina.*

द्रुत quick, मध्य medium, and लम्बित (or विलम्बित) slow, are the various kinds of लय, *i. e.* keeping time with the hand or on the strings of an instrument.

विस्पष्टः......लयः = The time, divided into quick, intermediate and slow, is clear (clearly shown) in (this) threefold manner.

यतयः = Pauses.

गोपुच्छ......संपादिताः = The three pauses too, *Gopuccha* and others, are effected in the right way.

तत्त्व, ओघ and अनुगत are the three modes of playing on the Vina, *i. e.*, simultaneously with, accompanied by, or without, vocal singing.

तत्त्वौघा......दर्शिताः = The three kinds of playing (on the Vina), *tattva*, *ogha* and *anugata*, are properly exhibited.

32. भर्तृदारिके—This is the manner in which maid servants address a princess. भर्तुः दारिका ॥

अग्रहस्तं = Affectionately; with the familiarity of a favourite.

अग्रहस्तं = Fingers. अग्र श्चासौ हस्तश्च अग्रहस्तः ।

33. साधिक्षेपं = Scornfully.

हञ्जे = This is used in addressing maid servants and similar women of inferior rank.

34. किं......वीणावादितेन = What use is there in playing on the *Vina*?

कन्यकाजनदुष्करैः = Difficult for maiden folk.

नियमोपवासैः = By fastings and devotion; or, devotional fasts.

36. कन्यकाः...भवन्ति—*cf.* वयस्य,निर्दोषदर्शना कन्यका । विस्रब्धमिदानींपश्यामः *Priyadarsika* II, 32.

बालभावः = Maidenliness.

बालभाव......साध्वसात् = Through fear caused by shyness, natural to maidenhood.

37. विज्ञानं = Skill, proficiency.

देवी = Goddess.

नागकन्यका—The Nagas are fabulous semi-divine beings having the face of man and the tail of serpents. They are supposed to inhabit the Patala. *cf.* पातालाद्भुवनावलोकनधिया किं नागकन्योत्थिता. *Priyadarsika*, II, St. 6.

विद्याधरदारिका—Vidyadharas are another class of semi-divine beings. Jimutavahana, the hero, belongs to this class.

सिद्धकुलसम्भवा—Siddhas are also another class of semi-divine beings supposed to be of great purity and holiness, and said to be particularly characterized by the eight supernatural attainments called *Siddhis.* Malayavati, the heroine, belongs to this class.

38 St. 15. This stanza contains the *bija* or germ of *Sringararasa*, which is the predominant sentiment in the first three acts of the drama; for Jimutavahana here begins to admire and love Malayavati, the heroine.

हरेः = Of Indra. Note the different meanings of this word. Cf.

यमानिलेन्द्रचन्द्रार्क विष्णुसिंहांशुवाजिषु ।
शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु ॥'

आसीत—The past tense denotes certainty.

स्वर्गस्त्री...हरेः = If she be a damsel of heaven, the thousand eyes of Indra, then, have certainly attained their object, *i. e.* are not useless or redundant; a thousand eyes, and not one pair, are needed to appreciate her beauty.

रसातल—One of the nether worlds; occupied by the Nagas.

शशभृता = By the moon. The spots in the moon are supposed to represent a hare; and the moon is, therefore, said to bear a hare on her body.

नागी......सति = If she be a Naga damsel, then, since there is her face there (so long as her face is present there), *Rasatala*, the lower world, is not devoid of the moon; the

moon does not shine in Rasatala, but her face makes up for it, *i e.*, her face is as beautiful as the moon.

सकलान्यजातिजयिनी = Surpassing all other races.

सिद्धान्वयजा = Born of the family of the Siddhas.

39. सहर्षं—The Vidushaka has already scented that the hero is attracted by her beauty.

चिरस्यकालस्य = After a long time.

गोचरे = Under the influence of.

भोजनमभिनीय = Gesticulating eating. The Vidushaka is represented as very fond of eating and of topics pertaining to food.

अथवा......ब्राह्मणस्य—The Vidushaka suggests that the hero has come under his influence, he being a *Narmasachiva.* He is also glad that he will soon take a part in the grand feast on the occasion of the marriage of his friend with the heroine, which he thinks is inevitable. *cf.* II, 100 below.

40. अकृतह्लादाया: = Who is not pleased (with you, although you show so much devotion).

आक्षिपति = Snatches away.

अधिक्षिप = Insult.

प्रसाद: = Favour.

43. अबलाजनदुष्करया = Difficult for women.

चक्रवर्ती = A ruler whose dominions extend as far as the ocean, a universal monarch, an emperor. चक्रं means a realm.

पाणिग्रहणं = Marriage.

44. वर:—Means both a "boon" and a "husband."

47. स्वस्ति—(Ind.) A particle meaning, may it be well, hail.' (with dative.)

सत्यमेव चतुरिका भणति = Chaturika speaks the truth—the Vidushaka of course taking वर: in the sense of 'husband.

वर......दत्तः = Here is the boon (or husband) granted to you by the Goddess.

48. साध्वसं = Fear, agitation.

अपवार्य = Aside (as opposed to प्रकाशम्).

49. अनन्यसदृशया = Having no equal, machless.

एष स......तर्कयामि = I infer that this is the favour of the Goddess Gowri.

सस्पृहं = Eagerly, wistfully

50. St. 16. तरलायतलोचने = Of unsteady large eyes.

श्वसितं = Breathing.

अलं = (And.) = Greatly, excessively.

तनुरियंश्रममलं...किमिति खिद्यते = This body has been excessively fatigued even by penance; why is it again troubled.

51. परावृत्त = Turned back.

54. पूर्वपठितविद्याबलेन—Said humourously. In reality he has not the faintest notion of learning. *cf.* III. 41 below.

सांप्रतमेनां मुहूर्तं धारयामि = I shall now detain her for a moment. To achieve this the Vidushaka engages her in conversation. Similarly, the Vidushaka in *Malavikagnimitra* detains Malavika in the presence of the King by engaging the audience in conversation about her dance. *cf.* विदूषकः—भवति तिष्ठ। किमपि वो विस्मृतः क्रमभेदः। तं तावत्प्रक्ष्यामि। गणदासः—वत्से, क्षणमात्रं स्थित्वोपदेशविशुद्धा यास्यसि। *Malavikagnimitra, ed.* Krishna Rao, II. 16, 17.

आचारः = Custom, established usage.

सम्भाव्यते = Honoured, respected.

55. सत्कारः = Hospitable reception, welcome.

महानुभावः = A worthy or respectable person.

प्रतिपत्तिमूढा = Not knowing how to behave in a fitting way; प्रतिपत्तिः is procedure or course of action. *cf.* सखि न युक्तमकृतसत्कारमतिथिविशेषं उज्झित्वाश्रमवासिनो जनस्य स्वच्छन्दतो गन्तुम्. *Sakuntala*, 1, 112.

यथानुरूपं—(Ind.) = Properly, as the forms prescribe.

स्वागतं महाभागस्य—स्वागतं means "welcome", the substantive following it is usually in the dative case in Sanskrit.

58. अविनीता = Ill-bred. unmannerly.

यदि कदापि कोपि तापसः प्रेक्षते—Thus the heroine unconsciously anticipates the arrival of the hermit. This satisfies the rule that no character should enter the stage without being previously indicated.

59. तापसः—Ascetics employ Sanskrit in dramas.

कुलपतिः = He is variously defined, as a sage who feeds and teaches 10,000 pupils, or as the foremost of sages who has performed many sacrifices and other religious rites and who is the preceptor of many pupils.

भविष्यद्विद्याधरचक्रवर्तिनं = The future Emperor of the Vidyadharas.

भगिन्याः वरहेतोः = To offer him the hand of his sister.

माध्यंदिनसवनवेला = The time for the purificatory ablution to be done for the midday; or, the midday part of the daily sacrifice.

यथा—इति—Direct speeches in Sanskrit begin with यथा and end with इति.

आकार्य = Having called or summoned.

पांसुलः = Dusty, covered with dust.

प्रकाशचक्रचिह्ना = With the mark of the discus plainly visible. A person who has the mark of the discus among the lines on the soles of his feet would, according to ancient palmistry, rise to the rank of an Emperor.

पदवी = Track of footprints.

तथाहि—अपि च Would have been more appropriate.

St. 17. उष्णीषः—A characteristic mark (of hair) on the head of a Buddha which indcates his future sanctity.

विभाति—This word can be taken with both उष्णीष and ऊर्णा, which is a curl of hair between the eye-brows.

तामरसं = The red lotus.

हरिणा = With the lion, *i.e.* with the chest of a lion.

नो—(Ind) used like न in the sense of no, not.

चक्राङ्क......विश्राम्यति = Inasmuch as both his feet bear the mark of the discus, he will not, whoever he may be, stop, I think, without attaining to the dignity of the Emperor of the Vidyadaras. *Cf.* भ्रुवोर्मध्ये यस्य रोम फालश्चैव सुविस्तृतः। करे च चरणे चिह्नं चक्रादि स हि राज्यभाक्॥

यथा is to be construed with each of the first two lines of the stanza.

कृतं—(Ind.) = Enough, away (with instr.) *cf.* अथवा कृतं संदेहेन *Sakuntala*, 1, 64.

अये—Indicates surprise, oh, ah.

युक्तकारी = Doing what is right or just.

युगलं = Pair.

अन्योन्यानुरूपम्—Befitting each other *cf.* समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः। *Sakuntala*, V St. 15.

61. सर्वस्याभ्यागतो गुरुः = The whole verse runs thus: गुरुः रग्निर्द्विजातीनां वर्णानां ब्राह्मणो गुरुः। पतिरेको गुरुः स्त्रीणां सर्वस्याभ्यागतोगुरुः।

अभ्यागतः = A guest; an unexpected guest.

गुरुः = A venerable person, a person to be respected.

यथासुखं स्थीयतां—Please be at ease; please don't trouble yourself.

63. अनुरूपभर्तृगामिनी—United with a suitable husband.

64. *St.* 18, दोलायते—Sways to and fro. दोला is a swing.

गमना......हृदयम्—My mind is not yet at rest (lit. swings to and fro) not knowing whether to go or stay *cf.* इतस्तपस्विकार्यम्। इतो गुरुजनाज्ञा। द्वयमप्यनतिक्रमणीयम्। किमत्र प्रतिविधेयम् *Sakuntala*, II 92.

65. सोत्कण्ठं—With longing.

आभोगः = Expanse, expansive form.

यातया = By the motion.

मे......पदम् = (Her) step is placed (has left an impression) on my heart.

66. मध्याह्नसूर्यसंतापद्विगुणित इव = As if doubled by the heat of the midday sun.

जठराग्निः = The digestive fire of the stomach, hunger.

घमधमायते = Rages; an onomatopoeic word expressive of the sound made by blowing with a bellows. *cf.* इदं विपणिकन्दुरिव मे उदराभ्यन्तरं दह्यते. *Malavikagnimitra* II. 56.

कन्दमूलफलैरपि = At least by bulbs, roots and fruits (if by nothing else).

67. अये......दीधितिः—*Cf.* अये कथं नभो मध्यमध्यास्ते भगवान् सहस्रदीधितिः *Priyadarsika*, I. 34.

St. 20. घृष्ट = Rubbed.

तापात्...वहन् = His cheeks whitened by the juice of the sandal tree rubbed on at that very moment, on account of the heat, *i e.*, rubbed on immediately the heat was felt.

संसक्तैः = Attached to.

निज = One's own.

संसक्तैः......काननः = With his face fanned by the breeze from his own fan-like ears attached to it.

विशेष......सीकरैः = With his chest (*lit* : heart) well moistened with drops (of water) sprayed from his trunk.

ग्लायत्—Withering.

ग्लायत्......धत्ते—Bears a state which is, as if (it were), unbearable (even) to a withering Sallaka tree *i.e.*, has reached that unbearable (languid) condition which a drooping Sallaka tree will have.

PRAVESAKA BEFORE ACT II

In Act I the hero and heroine are brought together and they see each other for the first time (i 35, 48). They are

enamoured of each other (i. 38, 49) & (i. 64, 65). We learn too, that the father of the heroine intends to bestow his daughter in marriage on the hero, Jimutavahana (i. 59). The hero's character is clearly brought out in the early part of the Act (i. 7—15).

प्रवेशकः—An introductory interlude; acted by inferior characters (such as servants, etc.) for the purpose of acquainting the audience with events not represented on the stage, but a knowledge of which is essential for the proper understanding of what follows; it provides the connecting links by briefly referring to what has occurred in the intervals of the acts or what is likely to happen at the end. It never occurs at the beinning of the first act.

This interlude tells the readers that Malayavati is love-sick and goes to the sandal bower to allay her suffering; thus creating an opportunity for another meeting wiih her lover.

1. चिरयति = Tarries long.

लहु = Quickly.

आर्यं—In dramatic language this is used as an honorific adjective and a respectful mode of address.

पुनः—Here, has the force of 'but.'

त्वरितत्वरितं = With quick quickness very quickly The repetition expresses intensity.

2. कुसुमापचयपरिश्रमनिःसहं = Exhausted, or fatigued, by the exertion of gathering flowers.

संतापः = Heat, suffering, distress. It is not really due to the autumnal heat, but to the pangs of love. Chaturika knows it, but conceals it from her friend, Manoharika.

परिक्षिप्त = Surrounded or overspread.

बालकदली......गृहे = In the sandal bower surrounded or overspread, by the leaves of young plantain trees.

सज्जीकुरु = Make ready for use.

4. न ईदृशः......उपशमिष्यति = Her distress is not of such a kind as will subside in this way, *i. e.*, by her going to a cool place. It has not been brought about by the autumnal sun, but by love.

विचित्ररमणीयं—Wonderfully beautiful or lovely.

ACT II

5. अयि—(Ind.) A Vocative participle.

पराङ्मुखीकृत्य = Having caused (me) to turn away my face (from him).

आत्मम्भरित्वं = Selfishness. It consists in making her avoid him through shyness when he was in her presence, and then going away of its own accord to him. The heroine means to say that she was too shy to look at him, to welcome him and to talk to him when he presented himself, but that her heart has gone wholly out to him unconsciously.

भगवत्या आयतनं = The abode or temple of the Goddess. The heroine's mind is so engrossed with the thought of the hero that she forgets her destination. She meant to go to the sandal bower but asks her maid-servant to show the way to the temple ; she has become so absent-minded.

8. सोद्वेगं = With anxiety or distress ; or passionate longing.

शून्यहृदयत्वं = Absent-mindedness. (*Lit*: void heartedness ; there was really a viod in her heart which only the image of the hero can fill).

विलक्षस्मितं = Forced or embarrassed smile.

9. येन त्वं......कृतं = To him (against him), by whom you were conquered (surpassed) in beauty of form, you have done nothing.

मम पुनः......लज्जसे = You are not ashamed to strike at me, even though innocent, knowing me to be of the weaker sex. *Cf.* भअवं कुसुमाउह कहं इत्थिआजणं पहरन्तो ण लज्जेसि । *Ratnavali* II, 7.

कुसुमायुधः = The flower-weaponed; God of love; Cupid. He is so called because he is supposed to use five sorts of flowers as his arrows; they are अरविन्दं, अशोकं, चूतं, नवमल्लिका and नीलोत्पलं. As to the history of Kama, see III, below.

घन = Dense. पल्लवः = A sprout; a tender leaf.
घन......किरणं = From which the sun's rays are shut out by the dense sprouts.

तदेव......अपनयति—*cf.* न जातु बाला लभते स्म निर्वृतिं तुषारसङ्घात-शिलातलेष्वपि । *Kumarasambava,* V. 55.

10. असंभाविनी = Not believing (in me.)

प्रतिपत्स्यते = Will admit or acknowledge.

11. लक्षितेव = It seems she has scanned me, *i. e.*, has come to know of my secret.

12. एष ते हृदयस्थितो वरः = Chaturika has not yet finished her sentence. She begins, with these words her explanation for the uneasiness of her mistress's mind but the latter, in her hurry, takes these words to mean that the lover of her heart is arriving; and interrupts her with asking where he is (कुत्र कुत्र सः) and, rising with agitation, moves a few steps forward to accost him

14. वक्तुकामा = Desirous of saying. The infinitive loses its *anuswara* when followed by काम and मनस्.

अविमुक्त......मकरध्वजः = Like the *Makara*—bannered one (*i. e.*, God of Love) without the flowery arrows. The hero is

so beautiful that he is like the God of Love, who is proverbial for his beauty; only, he has not the flowery arrows. But for the absence of the arrows, the hero resembled the God of Love in every respect.

स्वभावशीतलं = Cool by nature.

Note the humour in 11-14.

15. अलकं स्पृशन्ती—Maids like Chaturika were more of confidents than servants, and their heriditary loyalty never left them.

चतुरिका खलु त्वम् = You are indeed Chaturika (really clever). There is a pun on the word चतुरिका which is the name of the maid-servant; the word means "a clever woman." *cf.* अतः खलु प्रियंवदासि त्वम्। *Sakuntala*, I. 56. विमर्दसुरभिः चकुलावलिकाखल्वहम्। *Malavika*, III, 111.

किं ते अपरं प्रच्छाद्यते = What else shall I conceal from you?

16. इदानीमेव कथितम् = It is already told (it is as good as told); *i. e.*, I have already guessed it from the state of your body.

किं बहुना प्रलपितेन = What is the use of telling in many words? *i e.*, You need not tell me in so many words.

यद्यहं चतुरिका = If I am really clever, (I am clever enough to be sure what the other party is feeling.)

17. कुतः...—भागधेयता = Whence is there such good luck for us? *i. e.*, We are not so fortunate.)

18. निर्वृतः = Happy.

किं मधु......भवति = Will the destroyer of Madhu (Vishnu) be happy without bearing Lakshmi (his consort) on his bosom? Chaturika means that Jimutavahana will not rest contented until he marries Malayavati.

अनुद्वहन् = Without bearing? उद्वह् means alse " to marry "

19 ?किं स्वजनः......जानाति = Does a friend know to speak anything else but what is pleasant? As you are my friend you speak what is pleasing to me by saying that Jimutavahana himself will have no peace of mind until he marries me ; but really he may not care for me. For a similar idea *cf* सखीजनपक्षपातेन मन्त्रयसे। *Priyadarsika* III,14, सौहार्दमेवं पश्यति, *Malavika* III, 42. प्रिया खल्वहं तव ibid III, 98. and सर्वःकान्तमात्मीयं पश्यति *Sakuntala*, II, 40.

अतोऽपि मे संतापोधिकतरं बाधते —Almost the same expression occurs in *Ratnavali*, II.17. (सखि अतोऽपि मे अधिकतरं सन्तापं वर्धते.)

अकृतप्रतिपत्तिः = Not shown respect ; *i. e.*, to whom no respect was shown (by me.)

वाङ्मात्रेणापि = Even by mere words.

अदक्षिणा = Discourteous

20. अतिशयं = Exceedingly.

चन्दन......रसंऽ = The juice of the sprouts of sandal creeper. Sandal paste or juice is very cool.

22 माऽस्य दोषं कथय = Do not find fault with it

St. 1. घनतरुणचन्दनपल्लवसंसर्गशीतलं—Cool by contact with the densely growing and tender sandal sprouts.

णीसासेहिं Perhaps the *anuswara* mark on हिं merely shows the nasal sound of इ as in modern Hindi and allied languages; for if it is accepted as such the metre will be faulty by an extra syllable.

कदलीदलमारुतं = The breeze produced by (fanning with) the plantain leaf

23. कोऽपि उपशमोपायः—Because this failed to allay her distress.

24. सः—The hero.

25. St. 2. व्यावृत्त्या + एव = Even by (her) turning away from (me).

एव = Even.

सितासितेक्षणरुचा = by the lustre of (her) eyes which were both white (at the corners) and black (in the pupils).

विटपः = A branch.

अवसक्त = Suspended from.

ओघः = A multitude.

विटपाव......निव—As if having multitude of black-buck skins suspended from the branches. White and darn rays proceeding from the eyes of Malayavati falling on trees growing thickly in the hermitage, gave the appearance of white-spotted black-buck skins hanging from their branches.

मुनेरपि पुरः—Even in the preence of the ascetic. The word अपि is used to show that her love was so deep that she could not help looking at the hero even in the presence of an ascetic.

मुधा = (Ind.) In vain.

पुष्पेषुः—Almost a synonym of कुसुमायुधः; see 9 above.

तेनैव......शराः = O thou Flower-arrowed one (Cupid) why are these shafts of yours shot in vain over one who has (already) been powerfully struck (deeply pierced) even by that (glance of hers)?

26. धीरत्वं = Courage.

27. ननु......स्मि = I am indeed brave; I have not lost courage.

St. 3. शशाङ्कः—The moon. The shaded part of the moon is supposed to be a hare.

नाघ्रातमिन्दीवरं—किं is to be supplied here also. Have I not (bravely) smelt the blue-lotus? Love-sick persons are described as feeling more uncomfortable by the sight, touch or smell of any soft pleasurable object. Looking at the full moon, smelling the lotus, enjoying the evening breeze, hearing the humming of the bees, all these, the hero says

he is doing without showing the agony he fells, and therefore he cannot be accused of cowardice.

उन्मीलितमालतीसुरभयः = Fragrant with (the scent of) the full-blown flowers of the *Malati*, a sort of jasmine.

प्रदोषानिलाः = Evening twilight breezes.

झङ्काराः = Hummings.

मधुलिहां = Of the bees (the honey-lickers.)

निर्व्याजं = (Ind) without any pretext.

विधुरेषु = In afflictions.

निर्व्याजं......भवान् = Why then do you call me, in my moments of distress, wanting in courage, without any pretext.

विचिन्त्य = Having considered (on second thought).

अथवा = Or rather.

सम्यगभिहितं वयस्येन = It has been well spoken by my friend; *i.e.*, My friend, you have spoken well.

St. 4 स्त्रीहृदयेन = By the effeminate-hearted one, a coward.

कुसुमेषवोऽपि = Even flowery arrows.

अनङ्गेन = *Ananga* is an epithet of the God of Love. He is so called because his body was burnt away by the fire issuing from the third eye of Siva, when he tried to tempt Siva away from his severe austerities. This epithet is specially chosen by the hero to prove that he is timid because, though the arrows shot by a disembodied archer cannot have any force, yet as he cannot bear even those, he cannot be called brave. Further they are flowery arrows and should not cause him distress being soft.

28 प्रतिपद्यमानेन = by him who is confessing, admitting

आवेगः = Agitation.

आक्षिपामि = I shall withdraw or draw away (his mind from the subject.

लघु = (Ind.) quickly.

29. स्थाने खलु भवतः प्रश्नः = Your question is indeed proper. It is but proper that you should ask me about it. स्थाने (Ind.)

कस्य वान्यस्यैतत्कथनीयं = To whom else but you shall I tell this ? I can disclose it only to you and to none else, because you are my dearest friend. *Cf.* कस्येदानीं एनं वृत्तान्तं निवेद्य सह्यवेदनमिव दुःखं करिष्ये (विचिन्त्य) अथवा अस्ति मे हृदयनिर्विशेषा प्रियसखी मनोरमा। *Priyadarsika*, III. 6 and कस्य वान्यस्य कथयिष्यामि *Sakuntala*, III 14.

सैव = The same, even she.

प्रणयकुपिता = Angry on account of love.

उपालम्भमाना = Blaming.

स्वप्नानुभूतदयितासमागमरम्ये = Pleasing on account of the meeting with my beloved, experienced in a dream. *Cf.* इहैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं स्थास्यामि *Sakuntala*, III. 80.

अतिवाहयितुम्—to spend or pass (time)

31 पदशब्द इव श्रूयते—A sound like that of footsteps is heard. I think I hear footsteps. The same expression occurs in *Priyadarsika* III, 19

32. आकारं = Appearance, expression of the face.

तुलयिष्यति = Will suspect.

रक्ताशोक......एष इति = Concealed or screened by the red Asoka tree, we shall see who it is. *Cf.* तत् कदलीगुल्मान्तरिते भूत्वा प्रेक्षावहे तावत् क एष इति। *Priyadarsika*, III. 19. तत्कदलीगृहगुल्मान्तरिता भूत्वा प्रेक्षावहे। *Ratnavali* II, 89.

34. *St.* 5. सचन्द्रमणिशिलमपि = Though it has a moonstone seat.

चन्द्राननया रहितं = Devoid as it is of the moon-faced one *i.e.*, the heroine.

रहितं...निशायाः = Like the evening twilight without moonlight.

मुखं = Beginning.

35. दिष्ट्या वर्धसे—You are to be congratulated.

हृदयवल्लभः—The lord of (your) heart *cf.* सखि, दिष्ट्या वर्धसे एष ते हृदयवल्लभस्त्वामिव वर्णयति । *Ratnavali*, II. 91.

36. हञ्जे वेपते मे वामोरुः = My left thigh trembles, *cf.* हञ्जे इन्दीवरिके, अतिशिशिरतया सलिलस्य ऊरुकम्प इव समुत्पन्नः ।*Priya-darsika*, II. 48.

37. अयि कातरे = O timid one.

38. चन्द्रमणिशिला—Moonstone slab. This is supposed to exude dew when moonbeams fall on it.

39. भर्तृदारिके आलाप इव श्रूयते । etc.—*cf.* अये दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते । यावदत्र गच्छामि. *Sakuntala*, I, 45.

40. हस्तेन चालयन्—Shaking him by the hand. The hero is engaged in a reverie and does not hear what the Vidushaka said. Hence the latter repeats his words and shakes him.

41. सम्यगुपलक्षितं भवता = *cf.* I. 23.

St. 6. विपाण्डुरं—Pale.

विपाण्डुर...वामे = Placing, or resting, her pale face on her tender (sprout-like) left hand.

घनश्वसितोद्गमा—Heaving deep sighs.

चिरयति मयि—Locative absolute—On my delaying.

व्यक्ताकूता = Manifesting her feelings.

मनाक् = Slightly.

स्फुरिताधरा = With a trembling (lower) lip.

नियमितमनोमन्युः = Restraining the anger in the heart.

The stanza describes the successive stages of the emotion which, as the hero dreamt, the heroine experienced, while she sat on the moon-stone expecting her lover. She heaved deep sighs. She manifested her feeling (of anger) when he delayed to come. Her lip trembled. She seemed to

reproach him. She then restrained her anger and began to weep when she lost all hope of his coming.

42. कापुनरेषा भविष्यति = Who can this (woman) be? The future tense donotes interrogation.

43. यथावाम...दृष्टा = As we two are looking at him in concealment, so, perhaps, we have been seen by him.

44. युज्यत एतत् = It is proper, or, probable; well, it fits.

हृदये कृत्वा—Keeping in (his) heart; his mind being filled with. The heroine admits that he might have seen her; but she wishes to know for certain of whom he might be thinking; perhaps it is some other, she thought, and the thought made her despondent.

45. मेदृशमाशङ्क = Do not entertain such a doubt.

46. अभिरमति......कथया = He takes pleasure, or delights in (telling) her story.

एतां एव वादयिष्यामि = I shall make him relate the same (again).

47. *St.* 7. निष्यन्दत इव = Appears to sweat dew.

मुखचन्द्रोदयेन— By moonrise, in the form of her face becoming visible.

बाष्पाम्बुना = By tears; with tears.

सिक्तं = Sprinkled.

48. अस्ति......श्रोतव्यम् = Is there anything else to be heard? This is said in reference to the speech of Chaturika, मदृशं etc. (45 above). It seems clear to her that he is referring to somebody else; for she thinks that he is describing an incident which actually occurred—while he is describing what he saw in a dream.

49. येन......प्रत्येति = My mind does not believe that he who has seen you will speak of another. Chaturika is still sure that the hero is speaking of Malayavati.

प्रतिपालयावः = Let us (both) wait.

50. तया चित्रगतया—By her in the picture, *i.e.*, by her whose picture is drawn here.

विनोदयामि = Amuse or divert. As to drawing of portraits by lovers, *cf* तत मे चित्रफलकगतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिमानयेति। *Sakuntala* VI. 76. and तद्यावदिह कोऽपि नागच्छति तावदेवालेख्यसमर्पितं तमभिमतं जनं प्रेक्ष्य यथा समीहितंकरिष्यामि *Ratnavali* II. 7.

तदित एव......आगच्छ = Therefore, gather (for me) and get me pieces of *manassila* (a red ore of arsenic) from the mountain-slope.

51. वर्णकः—Colour.

पुनः = —But.

इह पर्वते सुलभाः = Easily obtainable on this mountain.

पञ्च जातीयाः = Of five kinds.

52. *St.* 8. अक्लिष्टबिम्बशोभाधरस्य—This is used in a double sense; either possessing lustre by virtue of the disc not being dimmed (by clouds); or, possessing a lower lip having the beauty of an unimpaired bimba fruit.

नयनोत्सवस्य = Delight of the eyes.

रेखा = Line. लेखा = Digit of the moon. Often, the two forms are interchangeable.

प्रथमदृष्टा = Seen for the first time (in the picture, or, after the new-moon)

शशिन इव......दृष्टेयं—The outline of the face of my beloved just drawn, pleases us like the digit of the moon first seen (after the new moon). The remaining two words are to be construed both with शशिनः and with दयितामुखस्य.

53. अप्रत्यक्षेऽपि = Even in her absence.

एवं नाम रूपं लिख्यते = (Her) form is written like this, *i.e.*, so life-like. नाम expresses wonder with a question.

54. *St.* 9. सन्निहिता एव Is close at hand.

सङ्कल्पैः स्थापिता पुरः = Placed by imagination before me.

यदि तत् कोऽत्र विस्मयः = If so, what wonder is there (that I have drawn her so life-like here)?—The Vidushaka thinks that the heroine is absent; but she is really present before the hero, in his mind's eye.

55. ज्ञातं खलु कथावसानं = The end of the story is indeed understood. This is said in bitterness to Chaturika, who wanted her (49) to await the end of the story. As there is no reference to her up till now, the heroine is sure that the hero is in love with another maiden.

मित्रावसुं प्रेक्षावहे—Let us (both) see Mitravasu.

56. जीवितनिरपेक्ष इव अस्याः आलापः—Her speech is (makes it appear) as if (she were) regardless of (her) life *i.e.*, she speaks as if she does not care for her life; as if she intends to commit suicide. This is rather abrupt; but a simple maid like Malayavati could scarcely hide her feelings; and Chaturika, really a clever woman and with a real love towards the princess, would have felt some fear for her mistress; and where true love exists, there is often a premonition of danger, without apparent cause.

कदाचित्—Sometime or other.

Except in cases of great emergency, a character should not appear on the stage without his or her appearance being indicated in some manner. Thus, here and in 24, the speech of the Cheti suggests the entrance of the next character.

57. कुमार जीमूतवाहनः.........वरः = Prince Jimutavahana, being (living) very near to us, has been carefully considered and decided to be a proper husband.

प्रतिपाद्यताम् = Let(...)be given or bestowed.

स्नेहपराधीनतया = Overcome with affection.

किमपि = (Ind.) Inexpressibly, indescribably, by far.

अन्यत् अवस्थान्तरं = Another and different state of feeling. The phrase is redundant. अवस्थान्तरम् has to be resolved into अन्या अवस्था अवस्थान्तरम्.

St. 10 वंशतिलकः = Best of the race or lineage.

सतां संमतः = Esteemed by good men.

रूपेणाप्रतिमः = Matchless for beauty.

पराक्रमधनः Rich in valour.

विनीतः = Well-behaved.

अभ्युद्यतः = Being ready, unsolicited.

यश्चा......अभ्युद्यतः = And as he would give up his life unsolicited for any being, out of pity or compassion. Dramatic-irony. The audience knows that the hero will really give up his life for Sankhachuda, while the speaker is quite unconscious of it when he makes the remark.

अतुला = Peerless, matchless.

तेनास्मै......मे = There is therefore (both) satisfaction and sorrow for me (I feel therefore satisfied but at the same time sorry) in giving my peerless sister to him (in marriage). The reason for his satisfaction is given in the first two lines of the stanza; and that for his sorrow, in the third line.

गौर्याश्रमसंबद्धे = Connected with the grove of Gauri.

58. प्रच्छादय......चित्रगतां कन्यकां—As to concealing the portrait *cf.* वयस्य उपस्थिता देवी बहुमानगर्विता च । भवानिमां प्रतिकृतिं रक्षतु *Sakuntala* VI, 152. वयस्य, प्रच्छादय चित्रफलकम् ।*Ratnavali* II. 157. Almost the same speech is uttered by the Vidushaka in *Ratnavali* II,116. भो वयस्य प्रच्छादयैतच्चित्रफलकमनेन कदलीपत्रेण ॥

कदापि = At some time.

60. स्वागतम् = Welcome.

67. जीवितमिवास्य सर्वस्यापि सिद्धराजान्वयस्य = The life, as it were, of the whole of this race of Siddh kings, *i.e*, very dear to the whole of the race of Siddha kings. The heroine belongs to the race of Siddha kings while the hero, to that

of the Vidyadhara kings, *cf.* I, 37. As to the idea, *cf.* कन्येयं कुलजीवितम् । *Kumarasambhava,* VI, 63.

68 किं न कुप्यसीदानीम् = Why don't you get angry now ? A sly humourous hit at the heroine.

69. अन्यहृदयत्वं = Having fixed his heart upon another *i. e.,* attached to another.

70. संकटे—In a dilemma. The hero is at a loss to know what reply he should give. He is under the impression that his beloved is different from Malayavati, the sister of Mitravasu. His heart has already gone out to the maid he had seen, but he is too well-bred not to know that a refusal would be indelicate and painful.

71. यथा तथा यत्किंचिदपि भणित्वा—Having somehow or other said something or other. The hero, in his difficulty, appealed to his friend to suggest to him some means of escape from the difficulty; but gets a vague reply. But in the *Ratnavali*, the Vidushaka is ready with an explanation; *cf.* राजा—(सवैलक्ष्यं कृत्वा अपवार्य) वयस्य किं ब्रवीमि । वसन्त—भो मा चिन्तां कुरु । अहमुत्तरं दास्यामि । etc., II, 164, 165.

72. हदास, को वा एदं ण जाणेदि = Wretch, who does not know this ?—The position here is not quite clear as it seems improbable that the heroine should have heard the words of the Vidushaka distinctly from such a distance ; yet th- following explanation may form good hypothesis. both the hero and the Vidushaka speak अपवार्य ; *i.e.,* they move away a little from Mitravasu to talk apart ; they might most probably have unconciously moved nearer to the hiding place of Malayavati and her maid ; and so their subdued conversation might have been heard by the heroine, but could not have been heard by Mitravasu. Malayavati senses trouble for herself and is angry with the Vidushaka who gives his advice callously.

73. श्लाघ्यमीदृशं संबन्धम् = Such a praiseworthy alliance.

चित्तमन्यतः प्रवृत्तमन्यतः प्रवर्तयितुं = To make the feelings settle themselves on some object while they have settled themselves on another.

अतो......उत्सहे = I dare not, therefore, accept her.

75. पराधीनः = Dependent on others.

किमेतेनानुनीतेन = What is the use of entreating him ? The Vidushaka brings the awkward situation to a speedy conclusion. He thought that the hero himself would send away Mitravasu on some such errand ; but seeing that he made a plain statement, the Vidushaka interferes and sends away the visitor.

76. साधु = Properly, rightly.

निवेदितात्मनः अस्मान् प्रत्याचक्षाणः = Rejecting us who have offered ourselves.

कुमार एव बहुतरं जानाति = The Prince alone knows better; The prince must have better reasons for rejecting the offer ; or he would have accepted it. Said in a slightly resentful tone, for his pride was hurt.

77. प्रत्याख्यानलघु = Made light (dishonoured) by refusal.
दौर्भाग्यकलङ्कमलिनेन = Soiled by the stain of misfortune
अत्यन्तदुःखभागिना = Exceedingly unhappy.
उद्बध्य = Having hanged.
तदिहैव......यिष्यामि—*Cf.* तद्यावदेतया माधवीलतया पाशं विरच्याशोकपादप आत्मानमुद्बध्य व्यापादयामि ! *Ratnavali* II, 85.
विलक्षस्मितेन = With a forced smile.

हञ्जे प्रेक्षस्व etc. This is only a pretext to send the servant away ; but the latter suspects her intention, and does not go away ; but watches her from a distance.

78. अन्यादृशं अस्या हृदयं प्रेक्षे = I perceive that her heart is different (from her words) *i.e.*, her words belie her heart.

इहैवापवारिता प्रेक्षे किमेषा प्रतिपद्यत इति = Concealed near here, I shall observe what she does. *cf.* तदपवारितशरीरः पश्यामि तावदस्य चिकीर्षितम्। *Mricchakatika* III.

79. पाश = Noose.

प्रसादः = Favour

अन्यस्मिन्नपि जन्मान्तरे—The expression is faulty. जन्मनि is better; जन्मान्तरेपि would have been enough. For a similar phrase *cf.* 57 above.

80. परित्रायध्वं...व्यापादयति—*cf.* परित्रायस्व, परित्रायस्व; एषा खलु देवी वासवदत्ताऽऽत्मानमुद्बध्य व्यापादयति। *Ratnavali* III, 86

83. अस्मन्मनोरथभूमिः = The object of our desire.

St. 11. न खलु...ईदृक्—Not indeed; not indeed should such a rash deed be done, O beautiful maiden. *cf.* न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्। *Sakuntala* I, *St.* 10

पल्लवाभम् = Resembling a tender leaf.

व्यपनय...लतायाः = Remove this hand resembilng (soft and rosy, like) a tender leaf, from the creeper (which is used as a noose).

कुसुम...समर्थः = Which, I think, is not competent even to pluck a flower.

कलयति = Holds.

कलयति...द्रन्धनाय = How can that hand of yours hold the noose for hanging, *i. e.*, hold such a rough thing for such a cruel deed?

With the first two lines of the stanza, *cf.* अलमलमातिमात्रं साहसेनामुना ते त्वरितमपि विमुञ्च त्वं लतापाशमेनम्। *Ratnavali* III,89 (*St.* 17)

84. अग्रहस्तम् = The forepart of the hand.

निवारयितुम् = To prevent.

कस्त्वं निवारयितुम् = Who are you to prevent me? What business have you to prevent me?—said in bitterness.

कथं......र्थनीयः—Are you to be solicited even for death? Has your leave to be asked for even to die?

85. *St.* 12 हारलतायोग्ये = Fit for a light garland.

सापराधः = Guilty.

The hero is unwilling to let go her hand; he thus invents a reason for his continuing to hold it. The hand is guilty, he says, and how can a guilty person be released when caught ?

86. मरणव्यवसायस्य कारणम् = Reason for (her) determination or resolution to die.

88. तदेत न्नखल्वहमवगच्छामि = I do not indeed understand it, *i. e.*, I do not understand how it is, how I am the cause of her determination to die.

90. साकूतम् = (Ind.) Significantly.

तस्यां पक्षपातिना एतेन = By him who is partial to her.

प्रतिपादयतोऽपिमित्रावसोः—From Mitravasu, even as he was bestowing (her).

जातनिर्वेदया = In despair.

91. कथं...मलयवती—For the first time, he comes to know that the name of his beloved is Malayavati.

अथवा = Or rather, *i.e.*, she alone must be Malayavati, the sister of Mitravasu.

रत्नाकरा...प्रसूतिः = Whence else can the crescent moon be born, if not from the ocean (mine of jewels)? The hero means that such a charming lady as Malayavati must certainly have sprung from the noble family of Visvavasu. The moon was one of the objects produced when the milky ocean was churned by the Gods and Demons for *amrita*; some of the other objects being *Lakshmi*, the *Panchajanya* the *Kaustubha* of Vishnu, the white elephant *Airavata*, *Ucchaissravas* the horse of Indra the *Apsaras* or celestial damsels and the *Kalpa* tree.

ऋते = (Ind). Except. It governs the Ablative case preceding it.

कथं वञ्चितोऽस्म्यनया —How I have been deceived by her! How much have I been deceived in her!—Her attitude during the first meeting made him think that she cared nothing for him.

92. अनपराद्धः = Guiltless.

93. यावत् न = Until.

95. इव = As it were.

96. न ज्ञायते...आलिखितेति = It cannot be known whether the image of the princess has been transferred to the moon-stone or you have been drawn (on it). The resemblance is so perfect that it is like your own reflection on the stone.

97. दुर्जनीकृतास्मि = I am made out to be wicked.

मां...दर्शयता = By his showing my picture, *i.e.*, he has made it plain how wicked I was, when I made an attempt on my life so rashly.

98. निर्वृत्तः = Accomplished.

गान्धर्वो विवाहः—This is the sixth of the eight forms of marriage. The other seven are: (1) Brahma, (2) Daiva, (3) Arsha, (4) Prajapatya, (5) Asura, (7) Rakshasa and (8) Paisacha. In this form, the marriage is settled without any preliminaries or ceremony, by the bride and bridegroom who meet and fall in love with each other.

त्वरितत्वरिता = Very swiftly. The repetition denotes a higher degree.

99. दिष्ट्या वर्धसे—*Cf.* 35 above.

प्रतीष्टा = Accepted.

गुरुभिः = By the parents.

100. ही ही भोः—Laughing in glee.

संपूर्णाः = Fulfilled; finished.

ममैवैकस्य ब्राह्मणस्य = The Vidushaka means that his love of gormandizing will be satisfied during the marriage feast, near at hand. *cf.* I 39.

101. विवाहोत्सवस्य...भविष्यति = The auspicious ceremonies connected with the festival of marriage will be performed.

102. आः—An interjection implying anger.

दास्याः पुत्रि = A term of abuse. The individual words of the compound have lost their literal meaning.

103. हताश = Wretch, villain; a term of abuse.

स्नपनकम् = Bathing, ablution: or the time and the accessories for bathing.

104. वैतालिकः—A bard, minstrel. His duty generally is to indicate time to the king and to remind him of the duties to be performed at fixed hours. He never appears on the stage, but speaks from behind the curtain (नेपथ्य).

Stanza. 13. पिष्टातकम् = Scetend powder, yellow in colour

वृष्ट्या...दधानः: = Producing here on Malaya (mountain) a splendour like that of Meru, by the shower of (yellow) perfumed powder. Mount Meru is supposed to be made of gold and hence yellow. Here the atmosphere of the Malaya mountain is filled with yellow powder by the Sidd as, and so Malaya rivalled Meru in golden splendour.

सद्यः = At the same time.

सिन्धूरम् = Red lead.

सिन्दूर...श्रीः... = Producing the beauty of the light of early dawn, by the use of red lead powder.

उद्गीतैः = By the loud singing.

अनुरणयन्—Tinkling in accompaniment.

नूपुरारावः—Sound of anklets.

उद्गीतै...हृद्यैः = By the ringing notes of women (singing), thrilling the heart with the tinkling of the (their) anklets keeping accompaniment to them.

उद्वाहः = Wedding.

भवतः सिद्धये = For your readiness that you may be ready

सिद्धलोकः = Siddha people.

105. किमिदानीमिह स्थितेन = Why remain here now? What is the use of remaining here now?

तातं नमस्कृत्य—Having bowed to father. Jimutavahana is so careful about his service to his parents that, even at this moment of supreme happiness, he does not forget the respect to be shown to his father.

Stanza. 14. अन्योन्यप्रीतिकृताम् = Who love each other.

समान...वयसाम् = Who are equal in point of beauty, affection, descent (or family) and age.

पुण्यवताम् = To those who have acquired spiritual merit by the practice of virtue.

केषाञ्चिदेव...भवति = Only in the case of a rare few will I think, such a union take place.

ACT III

The third act presents two scenes immediately after the marriage. In the first (iii. 1—39) the minor characters make fun of one another; and in the second (iii. 40—68), the hero and the heroine spend some time happily in each other's company. Yet, at the close, a discordant note sounded. Matanga usurps the throne of the hero, and Mitravasu is for inflicting immediate punishment on the usurper; but the hero holds his hand. "Unasked, I am willing to sacrifice my life to benefit another; how then can I kill a human being for the sake of a kingdom?", he asks.

मत्तः = Intoxicated.

विचित्र = Strange.

विह्वल = Disordered.

चषकः—A vessel used for drinking wine; a goblet.

विटः—A *vita* is the companion of a prince or some other young man of noble birth but of a dissolute disposition ; also of a learned courtesan ; he is described as being skilled in the arts of singing, music and poetry, and as a parasite living on familliar terms with his associate, to whom he nearly serves the purpose of the Vidushaka. This character appears in the *Mricchakatika*. In this drama the humourous side of his character is brought out rather than the literary side of it.

चेटः=A man servant.

1. *Stanza*. 1. सुरा=Spirituous liquor, wine.

मन्ये...च=I think only the two, Baladeva and Kamadeva, are *the* Gods. Baladeva is the elder brother of Krishna. He was the seventh son of Vasudeva and Devaki, but the foetus was transferred to the womb of Rohini to save the babe from falling a prey to the cruelty of Kamsa. He and his brother, Krishna, were brought up by Nanda in Gokula. He was very fond of wine, and performed many marvellous feats of strength when under its influence. He is represented as bearing a ploughshare which is his most effective weapon. He married Revati.

Kama is the Cupid of Hindu Mythology. He is the son of Krishna and Rukmini. His wife is Rati. When the gods wanted a commander for their forces in the war with Taraka, they sought the aid of Kama diverting the mind of Siva towards Parvati, whose issue alone could vanquish the demon. Kama undertook the mission ; but Siva, offended at the attempet to lure him away from his asceticism, burnt him to ashes with the fire of his third eye. Subsequently at the request of *Rati*, Kama was allowed by Siva to be born again in the form of Pradyumna. His intimate friend is

Vasanta, or the spring. His son is Aniruddha. He is armed with a bow and arrows—the bow-string being a line of bees, and the arrows, flowers. See II, 9 and note thereon.

घूर्णमानः = Reeling.

सफलम् = Fruitful fulfilled, successful. The reason is given in the next stanza.

Stanza. 2. नीलोत्पलवासिता = Scented with blue-lilies.

मदिरा = Spirituous liquor, wine.

शेखरकः = A crest, a garland of flowers worn on the head Sekharaka is also the name of the Vita. It is also suggested that he is at the head of all or superior to all.

प्रस्खलन् = Stumbling; due to his drunken condition.

अरे को मां चालयति = Hullo, who is it that shakes me ? अरे— shows impatience. The Vita is really stumbling under the influence of the wine, but thinks that somebody is shaking him—later, he thinks that Navamalika is playfully shaking him.

अवश्यं... परिहसति—Navamalika is really joking with me. Navamalika is his beloved.

3. प्रथमप्रहरः—Prahara is the eighth part of the whole day, a watch (a period roughly reckoned at three hours). But here the expression means the first watch of the night and not of the whole day, as the word प्रभाते in the next line indicates ; *cf*. 78 below.

आपानकसुखम् = The pleasure of drinking.

अवेक्षमाणा = Expecting.

कीदृशः...शेखरकः = What is Sekharaka without Navamalika ? 'What is a garland without the jasmine' ? is also suggested by the sentence.

4. भट्टारकः—An epithet applied to gteat and learned men ; also to a king or a master.

5. दुष्टमधुकराः = The wicked bees.

अभिभवन्ति = Attack ; trouble.

सुगन्धवर्णकः = Sweet scented pigment.

सन्तानशेखरः = A garland of *Santana* flowers. Santana is one of the five trees of Indra's paradise, the other four being (1) Mandara, (2) Parijata, (3) Kalpa and (4) Hari chandana.

पिनद्धः = Fastened, tied. The अ of अपि and अव is optionally dropped.

स खल्वेषो......भूतः = That excessive regard has become harmful to me ; has become a source of trouble to me.

सकाशात् = (Ind.) From.

रक्तांशुकयुगलम् = A pair of red cloths.

उत्तरीयकृतावगुण्ठनः = Veiling or covering (my face) with the upper cloth. The Vidushaka wound the two red cloths loosely round his body like a woman and covered his face with his upper cloth. which was probably thin and white and allowed him to find his way.

दास्याः पुत्राः—See II, 102.

6.—अरे (Ind.) An interjection used in calling inferiors.

चिरस्य = After a long time.

चिरस्य...कुपिता = Angry because I came late.

अन्यतः = In some other direction.

7. मद्यगन्धं सूचयन् = Indicating the smell of wine, *i.e.*, that he perceives the smell of wine—by closing his nose with the thumb and the first finger, and turning his face away as is indicated by the next stage direction.

रे—(Ind.) A vocative particle.

दूरं, दूरम्—Away ! hence !

मधुकरः—Means both a bee and a libertine.

कथं...पतितोऽस्मि = How is this ! I have escaped from some wicked bees but have fallen into the mouth of (into the clutches of) a wicked libertine.

8. **पराङ्मुख** = With the face turned away, turning his back upon ; shunning, avoiding.

प्रसादयामि = Secure the favour of, beseech.

9. **तमालवीथिका** = The road with Tamala trees on either side.

सज्जीकुरु = Decorate.

रजनीविरहजनितोत्कण्ठम् = With longing (for me) caused by separation (from me) for the whole night.

10. *Stanza.* 3. **पितामहः**—Father's father, grandfather. It is also generally used to signify God Brahma, the father of all fathers.

गर्वितः = Being proud. *Cf.* **गतं न देवानामपि यत्प्रणामम्** *Mricchakatika*, VII, *St.* 19.

11. **मत्तबालकः** = A drunken wretch.

12. **आर्य** = An honorific adjective used by people of inferior castes, in addressing Brahmanas.

अलीक = False, pretended.

13. **भर्तः** = Master.

पुना रोषा रक्तैः—**र्** followed by **र्** is lost and the preceding vowel, if short, is made long.

रोषारक्त = Red or reddish with anger.

15. **मन्दभागधेया** = Unfortunate (woman.)

16. **कपिलमर्कटक** = The Vidushaka, being a deformed person, is generally compared to a monkey. *Cf.* **सागरिका—(विलोक्य) सुसङ्गते, ज्ञायते कथं पुनर्दुष्टवानर एवागच्छति। सुसङ्गता—(दृष्ट्वा विहस्य) अयि कातरे, न बिभीहि भर्तुः परिपार्श्ववर्ती खलु एष आर्य वसन्तकः। सागरिका—(सस्पृहमवलोकयति) सखि सुसङ्गते, दर्शनीयः खल्वयं जनः।** *Ratnavali* II, 29, 30, 32; also **राजा—...वत्स इत स्वत्पितुः प्रियसखं**

ब्राह्मणमशङ्कितो वन्दरव। विदूषकः—किमिति शङ्किष्यते। आश्रमवासपरिचित-एव शाखामृगः। *Vikramorvasiyam* V. 63, 64; and एष आलिखितो वानर इव किमपि तूष्णींभूतः आर्यमाणवकस्तिष्ठति। *Vikramorvasiyam* II, 2; further विदूषकः—(आत्मगतम्) साधु रे पिङ्गलवानर, साधु। सुष्ठु परित्रातस्त्वया स्वपक्षः, *Malavikagnimitram* IV. 188.

चपेटा = A blow with the open hand.

23. गन्धर्वराजमित्रः—*i.e.*, विद्याधरराजमित्रः Perhaps, the Vidyadharas and Gandharvas are akin to each other.

24. तर्जयन्ती = Threatening.

खलीकृतः = Ill-treated.

भर्ता मित्रावसुः—Vita and Cheti belong to the retinue of Mitravasu.

संबन्धी = A relation by marriage.

27. तत्कृतः परिहासः—Well, enough of joking.

वर्तुलीकृत्य = Having made a coil of.

28. दिष्ट्या = Fortunately.

स्वगतम् = To oneself; same as आत्मगतम्.

मदावेगः = The excitement of drunkenness.

29. सममेव = At the same time, together.

सुभरित = Filled to the brim.

अच्छसुरया = With pure wine.

आस्वाद्य = Having tasted.

31. नवमालिका...रसम्—With (its) flavour greatly heightened by the scent obtained from the contact with the mouth of (lips of) Navamalika.

किं ते...करिष्यामि = What other honour than this can I do (show) you?

32. सविलक्षस्मितम् = With a forced smile.

33. ब्रह्मसूत्रम् = The sacred thread.

35. कतिचित् = Some, a few.

36. अनेन...वेदाक्षराणि = My Vedic letters (Vedic utterances) are shut in by this smell of liquor. The Vidushaka not knowing any Vedic verses, puts forth this excuse.

विवादः = A dispute.

एष ते...पतति = This Brahman falls at your feet.

37. संबन्धिकानुरूपः = Befitting or suitable to a relative.

38. मर्षयतु = Pardon, forgive, excuse. (*lit.*, may be pardon).

मदपरवशेन = Subject to intoxication.

आपानकम् = A tavern, liquor-shop.

39. अकालमृत्युः = Untimely, premature death.

दीर्घिका = A long or oblong lake.

रूपिणीमिव स्वयंवरलक्ष्मीम्—Looking as if the bliss of marriage with one chosen by herself had taken bodily shape.

विभवतश्च परिवारः = A retinue according to dignity.

40. *St.* शय्यायां परिवृत्य तिष्ठति—Understand उपवेशिता after शय्यायाम्. (When made to sit) on the bed, she remains with her face turned away (from me).

वासभवनम् = Dwelling-place, house or rather, the inner apartments of a house or bed-chamber.

जाता...प्रिया = Even by (her) perverseness, the newly-wedded beloved has now become all the more dear to me.

Cf. व्याहृता प्रतिवचो न संदधे गन्तुमैच्छदवलम्बितांशुका । सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः । *Kumarasambhava* VIII 2.

*St.*5. हुङ्कारः = Utterance of the sound '*hum.*'

हुङ्कारै...मासेवितम् = During which the vow of silence was observed by me, my only replies being "hums"; ascetics absorbed in the meditation of the Infinite observe such a vow of silence. The hero behaved in the same way, being absorbed in the contemplation of his heart's desire.

यद्दावानल...स्तापिता = In which the body was tormented by moonbeams, as hot as a forest fire. Ascetics are said to perform penance standing in the midst of five fires lighted around them in hot summer weather. The hero suffered a similar physical torment by moving about in moonlit nights; for the pangs of love made the rays of the moon as hot to him as a forest fire.

ध्यातं......दिनानि = In which I have meditated (upon you) for many a day and night with concentration of mind. With ascetics and sages, the object of meditation is God, the Eternal; but his object was his beloved.

मुखं......अधुना = That I see your face now. As a fruit of their meditation, sages perceive Him who is the object of meditation; in the same way, the hero now sees the face of the heroine, as the fruit or result of his meditation.

41. दर्शनीयः = Handsome.

प्रियमपि भणितुं जानाति = He knows how to speak in a pleasing or agreeable manner.

42. प्रतिपक्षपातिनी = One who inclines to the opposite side, *i. e.*, one who is partial to the opponent; one who takes a perverted view. The heroine is so termed because she thinks, and says, that her husband is indulging in hyperbole in complimenting her, while the maid thinks that he is telling the literal truth.

45. स्वैरम् = Slowly; repetition conveys intensity.

St. 6. मध्यस्य = Of the waist. It is to be construed with खेदाय.

ताम्यति = Is fatigued.

काञ्ची = A woman's girdle or zone.

शक्तिः......नूपुरौ—The (slender) pair of feet is not able to bear the couple of thighs; how can it bear the anklets?

वहसि......मण्डनम् = Why do you bear the weight of (wear) ornaments to trouble you?

47. अहो नु — Generally अहो नु खलु indicates surprise.

St. 7. निष्यन्दः = Juice.

कुट्टिमान्तान् = The edges of the paved floor.

निष्यन्द......कुट्टिमान्तान् = The juice of the sandal trees makes the borders of the paved floor in the bower cool.

धारागृहम् = A house furnished with artificial fountains of water; or, with the apparatus needed for a shower bath.

अनुतनुते = Performs in conformity with.

नीलकण्ठः = A peacock; because its neck is blue.

श्रुत......वानीलकण्ठः = Hearing the sound issuing from the apartments with fountains, the peacock dances in conformity with it.

विटपिन् = A tree.

आलवालम् = A trench for water round the roots of a tree.

आपातो......पिञ्जरः = (Rendered) golden in colour with the pollen of flowers shaken down with ease by the force of the rush (of the waters).

यन्त्रोन्मुक्त...जलौघः = This large volume of water issuing from the water lifting machines and rendered golden yellow by the pollen of flowers (floating on it) shaken down easily by the force of the rushing waters, flows quickly and fills the basins at the foot of the trees.

Stanza. 8. गीतारम्भः = Commencement of singing.

मुखरित = Resonant with.

गीतारम्भै......भुवः = Having made the bowery places resonant with the beginnings of their songs.

पटवासः = Perfumed powder.

व्यतिकरः = Exchange.

परागै......व्यतिकराः = Manifesting evident signs of mutual exchanges of perfumed powder in the form of pollen from flowers.

पर्याप्तम् = Enough ; to their satisfaction.

पिबन्तः......मधुरसम् = Drinking their fill of honey along with their mates. *cf.* मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः । *Kumarasambhava* III, 36.

आपानोत्सवः = The Bacchanalian festival.

समन्तात् = On all sides ; or, completely.

मधुपः—A bee.

50. किं पुनः = But.

कौतूहलम् = Curiosity.

Stanza. 9. हरिचन्दनम् = A kind of yellow sandal ; it is said to be red when broken but yellow when rubbed.

सन्तानकम् = See III. 5 above.

माणिक्यम् = A ruby.

व्यतिकरः = Contact or intermixture.

अच्छ = Pure, clean.

माणिक्याभरण......अंशुकाः = With (their) white clothes embellished by contact with the lustre of ornaments made of rubies.

दयितापीतावशिष्टानि = What is left after being drunk by (their) lady-loves.

52. शरत्संतापखेदितम् = Distressed by the heat of the autumn (sun).

53. सम्यगुपलक्षितम्—See I, 23.

Stanza. 10. शशिनं......कान्त्या = Having disdained or insulted the moon by the lustre of the (her) cheeks.

तापानुरक्तम् = Reddened by heat.

कमलं......जेतुम् = Certainly desires to conquer or surpass the lotus.

उन्नमय्य = Having lifted.

वृथा = In vain.

वृथैव......खेदितासि = In vain have you been troubled by us who were curious of (*i.e.*, curious to see) the *Kusumakara* garden. Why he could derive no pleasure from its sight is given in the stanza that follows.

St. 11. भ्रूलतोद्भासि—Shining with creepers in the form of eye-brows.

पाटलाधरपल्लवम्—Having sprouts in the form of rosy lips. अधरः generally means " the lower lip", but it may also mean a lip in general.

ते मुखं नन्दनमुद्यानम् = Your face is (in itself) a *Nandana* pleasure-garden.

अतोऽन्यत्......वनम् = The other is merely a wood. The Kusumakara garden cannot compare with your face. Your face is as beautiful as the *Nandana Vana* of *Kubera*. I do not see why I should have given you the trouble of coming down here to see this mere collection of trees, while I could have the sight of an enchanting pleasure-garden in your own face.

54. वर्ण्यते = Is described or praised.

55. मैवं गर्वमुद्वह = Don't be thus proud, *i.e.*, on tha account.

दर्शनीयः = See 41 above.

मत्सरः = Envy, jealousy,

56. वर्णयामि—Is ambiguous. It may mean either *describe* (praise) or *colour*. We cannot say the Vidushaka takes it only in the former sense. He is fond of jokes even at his own expense (*cf. Vikramorvasiyam.* V 64. quoted 16 above). He might have thought, would it give him a good opportunity to get away and leave the hero and heroine alone. *Cf.* विदूषकः—(परिक्रम्य ससंभ्रमं) वकुलावलिके, एष बालाशोकवृक्षस्य पल्लवानि अभिलङ्घयितु मिच्छति हरिणः । एहि, निवारयाव

एनम् । *Malavikagnimitra*, IV. 130. प्रियंवदा—(सदृष्टिक्षेपम्) अनसूये, यथैष इतो दत्तदृष्टिरुत्सुको मृगपोतको मातरमन्विष्यति । एहि संयोजयाव एनम् (इत्युभे प्रस्थिते) । *Sakuntala*, III, 59.

57. जीवितोऽस्मि = I am revived.

प्रसादम् = Favour ; by describing (praising) me.

येन एष......भणति = By which this man may not tell me again.

यथा त्वं......इति = That "you have such and such a form, the form of a brown monkey."

58. जागरणम् = Waking, wakefulness.

निमीलिताक्षः = With eyes closed.

शोभनः = Handsome, lovely.

नीलरसानुकारिणा—Resembling a blue fluid, or indigo water.

कालीकरिष्यामि = I shall blacken.

59. धन्यः खल्वसि = You are really fortunate.

अस्मासु तिष्ठत्सु = Locative absolute. While we are present; in our presence, *i.e.*, leaving us out of consideration.

वर्ण्यसे—Again used in a double sense.

St. 12. ते अधरपल्लवे = On the sprout of your lower lip.

स्मितपुष्पोद्गमोऽयम् = The birth of a flower of a smile, *i.e.* a flower in the form of a smile.

फलं त्वन्यत्र—But the fruit (which naturally should be in the same place) is found elsewhere. फलम् is ambiguous ; it means both a fruit and the result.

चक्षुषोर्मम पश्यतः = In the eyes of myself, who am enjoying the sight of it. The fruit here is the delight he derives in seeing her smile.

मुग्धाक्षी = A lovely-eyed woman.

62. प्रमृज्य—Having wiped off.

दण्डकाष्ठम् = A wooden staff.

राजकुलं खल्वेतत्=This is the court or presence of the king. The Vidushaka means that she should not have insulted him in that manner in the presence of the prince.

युवयोः......खलीकृतः=I was ill-treated by this wretch even in your presence. The Vidushaka means to say that they should have prevented her from playing such an unmannerly prank. As they did not do so, he would not stay there; for there was no guarantee of safety for him. Under this pretext, he leaves the place.

63. सत्यं खलु कुपितः=He is really angry. The Cheti pretends to believe that he is really angry although she knows he is not; and goes away on a pretext to pacify him.

64. एकाकिनी=Alone.

65. एवमेकाकिनी चिरं भव=Be thou alone like this for a long time. The heroine said that she was alone without an attendant. The Cheti says that she is in the company of her lord and not alone, and if that can be termed "alone", let her be "alone" in that sense for a long time; let her live in the company of her lord for a long time.

66. *St.* 13. पाटल=Pale-red or pink.

दिनकर......पाटलाम्=Touched by the rays of the sun and (hence) possessing a pale-red lustre.

केसरम्=The filament of a flower.

दशन...केसरम्=Its filaments manifested by (in the form of) rays issuing from the teeth; the rays from the teeth appeared like filaments. For the comparison between teeth and filaments, *Cf.* स्मयमानमायताक्ष्याः किञ्चिदभिव्यक्तदशनशोभि मुखम्। असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम्। *Malavikagnimitra* II, 31.

मुग्धा=A young maiden.

मुखमिदं सत्यं समं कमलेन ते = Your face is truly like a lotus.

मधु......विभाव्यते = Why is it that no bee is seen in it drinking (sucking) the honey? A lotus is seen with a bee sucking the honey from it. The heroine's face is like a lotus. But there is no bee. The hero says that he will take the place of the bee. He will have a kiss.

पटाक्षेपेण = By a toss of the cloth, (*i. e.*, curtain) ; by tossing the curtain aside ; perhaps in the middle ; there is no time to come round. In the Sanskrit drama, a character should not enter the stage without its entrance being intimated to the audience in some way or other. This stage direction occurs when a character has to enter suddenly owing to fear, agitation, etc., without any intimation. Here the Chet enters hurriedly just in time to prevent an actual kiss which was considered to be indecent on the stage.

69. *St.* 14. सपत्नः = An enemy.

70. संरब्ध इव = As if enraged.

71. संरम्भः = Anger.

कः खलु मतङ्गहतके संरम्भः = What (How could there be) anger against that wretch of Matanga? Matanga is too mean a person to deserve an angry thought. (हतक is usually used at the end of a compound and means 'wretched, vile').

73. स्वनाशाय = For his own destruction. स्व is the reflexive pronoun. He has dug his own grave in this manner.

समाक्रान्तम् = Was occupied or taken possession of.

74. अपि नाम सत्यमेतत्स्यात् = I wish that this were true. Would that this were true. अपि नाम is used usually along with the Potential mood, in the sense of 'would that,' 'I wish or I hope that.' The hero is so noble that when Mitravasu tells him that his kingdom has been occupied by

किं बलौघैः = Why collections of armies? It is not at all necessary to send large army. I am enough. I shall myself kill the enemy.

Stanza 16. रभसा......भासुरेण = This may apply to both मया and हरिणा. It means either 'shining with the mass of the mane (in the form) of the rays of the sword suddenly drawn out (of the sheath)' or, 'shining with the mass of the mane (which is) like the rays of a sword suddenly drawn out (of the sheath).'

निस्त्रिंशः = A long sword.

भासुर = Shining.

अद्रेर्निपत्य = Having dropped down from a mountain.

हरिः = A lion.

मतंगजेन्द्रः = Best of elephants. मतंगजः means an elephant; and इन्द्रः as the last member of a compound means, first or best (of the class).

आजिः = Battle, fight.

मतङ्गहतकः = The wretched Matanga. See 71 above.

76. अहह—An Interjection implying horror and sorrow Alas!

दारुणमभिहितम् = Spoken severely or cruelly.

अथवा एवं तावत् = Or rather, (I shall) first (say) thus. The hero first praises Mitravasu's bravery but then says that he need not trouble himself now about the kingdom.

कियदेतत् = How much is this (for one like you)? The destruction of Matanga and his forces is child's-play to a hero like you.

बहुतरम्—तर is the comparative suffix in Sanskrit.

बाहुशालिन् = Endowed with (mighty) arms.

बहुतर...संभाव्यते = Much more (than this) is possible to you who are endowed with mighty arms.

किन्तु = But.

St. 17. कृते (Ind.) = For the sake of—Governs the Genitive.

स्वशरीरमपि...कृपया—Dramatic irony. The speaker is quite unconscious that he will really give up his life for the sake of another.

क्रौर्य = Cruelty.

क्लेशः = Pain, suffering. According to Buddhistic scriptures, they are the sins. They are five in number: अविद्या, अस्मिता, राग, द्वेष and अभिनिवेश.

यदि...ईप्सितम् = If there is a desire in you to do me a favour, *i.e.*, if you wish to do me a favour.

क्लेशवशीकृतः = Who is subject to, or influenced, by sins; who is under the influence of sins.

तपस्विन् = Miserable or pitiable creature.

77. सामर्षम् = Angrily.

कृतज्ञः = Grateful.

कथं...कृतज्ञश्च = How can such a one who has done us a favour and who is grateful to us be not pitied? This is ironical. He means that it is absurd to pity one who has been ungrateful to them, and who has done them a wrong.

78. प्रत्यग्र = Fresh. आक्षिप्त = Seized.

प्रत्यग्रकोपाक्षिप्तचेताः = With his mind overpowered by newly-kindled anger.

अभ्यन्तरम् = The inner or interior part (of the palace).

संप्रति परिणतमहः = The day has advanced, or come to a close now. There is inconsistency between this remark about time and another (III. 3) in the beginning of the act

The act is supposed to open in the morning and end in the evening; but the incidents described in the act do not require such a long period. Further the Vidushaka who enters in the beginning of the Act and departs towards its close will have to go without food for the whole day. The inconsistency may be avoided by reading प्रदोष for प्रभात in III. 3. In that case the expression प्रथमप्रहर also may have normal significance.

Stanza. 18. निद्रामुद्राप्रबन्धः = Bound by the seal of sleep, *i. e.*, bound by closing (in the night)

अनिशम् = Incessantly.

पद्मकोशः = The calyx of a lotus.

निद्रा...अपास्यन् = Always driving away the bee from the calyx of a lotus shut up by the seal of sleep; *i. e.*, setting the bee free from inside the lotus closed in the night. The bees are supposed to be confined in the lotuses when they close up in the evening and to be set free in the morning when they reopen. *Cf.* the well-known stanza रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्यति हसिष्यति पङ्कजश्रीः । इत्थं विचिन्तयति कोशगते द्विरेफे । It is also suggested by the above expression that the sun wakes up all creatures every day in the morning.

आशा = Direction, desire.

प्रवण = Inclined or disposed to.

करः = Ray, hand.

आशा...विश्वः = Who has pleased the whole universe by his rays (hands) inclined towards the sole object of filling the quarters (fulfilling the desires.). All living beings are pleased when the sun lights up the universe with his rays in the morning.

मुखर = Sounding, resounding with.

दृष्ट......यास्यन् = Looked at, even while setting, by the Siddhas witht heir mouths resounding with praises used, i.e., praised by the Siddhas even when setting. Generally, one is praised when he is rising (in fortune); but the sun is praised even when he is setting (or going down, declining in fortune)

परहित......प्रयास: = Whose endeavour is only to do good to others.

This stanza is put in support of the fact that the sun is setting. But it describes more the benevolence of the sun rather than the setting of the sun, as one expects it to do.

The closing scene of this Act (III, 69—78) indicates the bent of the hero's mind and prepares us to what he does for Sankhachuda. It is a transition scene, like the closing scene of the sixth Act in the *Sakuntala.* In the first three acts the hero was so much engrossed in love that he began to discharge his duties to his parents rather rapidly (II. 28), although he had left the kingdom for their sake in the beginning. The following Acts do not treat of love at all but only of his extreme self-sacrifice. They strike a pathetic note. This scene avoids the abrupt transition from the one part to the other. It shows us what the hero really is behind all his love and tenderness to the heroine. The real action of the drama which has been kept in abeyance till now, commences here. The intervening scenes serve the purpose of contrast and make the hero's act of self-sacrifice all the more admirable, as it was committed soon after the consummation of his longed-for marriage.

VISHKAMBHAKA BEFORE ACT IV.

विष्कम्भ: or विष्कम्भक:—An interlude between the acts of a drama and performed by one or more characters, middling,

or middling-and-inferior; it connects the story of the drama or the sub-divisions of the plot by briefly explaining to the audience what has occurred in the interval of the acts or what is likely to happen later on. This is similar to the Pravesaka but differs from it in the following respects (1) The characters in the Vishkambhaka are either middling, or a combination of middling and inferior, but never inferior alone; in the Pravesaka, they are inferior ones alone. Consequently, the Vishkambhaka will be in Sanskrit or in Sanskrit and Prakrit; while the Pravesaka will be in Prakrit alone. Hence there is the distinction of *Suddha* or pure, and *Misra* or mixed, in the case of the Vishkambhaka; but not in the case of the latter. (2) The Vishkambhaka may come even before the first act but the Pravesaka never occurs in such a position; it always appears between the acts.

The present Vishkambhaka acquaints us of the following facts: Princess Malayavati left her father's house and is living in the house of her husband. For ten days the bride and the bridegroom will wear red clothes. The red clothes are necessary for the development of the further action (IV, 44, 70, 74, 80). Princes Jimutavahana and Mitravasu go to the sea-shore together; this creates an opportunity for the former to meet Sankhachuda (IV, 28–30). Visvavasu sends for his son to come and select a present to Jimutavahana. Mitravasu goes to meet his father on this account (IV. 25-87) and Jimutavahana is thus left alone to offer himself to Garuda.

1. कञ्चुकिन् = The steward of the ladies' apartments; a chamberlain. A *Kanchuka* is a tight-fitting short coat. Because he wears a Kanchuka, he is called a Kanchukin.

He must be an old Brahman endowed with good qualities and skilled in many ways.

प्रतीहारः = A door-keeper. The feminine form प्रतीहारी is usually found in the dramas.

युगलम् = A pair, a couple.

St. 1. अहं नृपस्यसर्वं वृत्त मनुकरोमि = I imitate all the occupations of the King. This statement is justified by some epithets which can be construed in two ways, to a king or to a Kanchukin.

अन्तःपुराणां विहितव्यवस्थः = Making rules or laws in cities; making arrangements in the Queen's apartments.

पदे पदे स्खलितानि रक्षन् = Guarding from errors (happening) at every step; avoiding stumblings at every step.

जरातुरः = Infirm, old.

दण्डनीत्या = By the administration of justice; with the guidance of a stick.

This stanza occurs in the *Priyadarsika* III also. It is found in the speech of the Kanchukin in the play within that play.

2. प्रस्थितः = Set out.

3. यथा—Introduces the direct speech.

दशरात्रं यावत् = For ten days. यावत् is often used in the sense of *till* when it governs the Accusative case. रात्रि becomes रात्र in a *Tatpurusha* compound when preceded by a numeral.

श्वशुरकुलम् = The house of the father-in-law.

समुद्रवेला = Sea-shore, beach.

उताहो = Or. उत and आहो are particles expressing doubt, to express alternatives. They are used separately or आहो is added to उत.

4. वरम् (Ind.) = It is better. It is generally used absolutely, with the clause containing the thing preferred.

कदाचित् = At some time or other ; perhaps.

इयत्यां वेलायाम् = By this time.

जामातृ = Son-in-law.

5. साधु = Properly, rightly.

6. दीपप्रतिपद्—This is the first day after the new-moon day of Asvina ; the new-year's day according to the Vikrama Era.

अनुरूप = Befitting.

ACT. IV

7. *Stanza.* 2. शाद्वलम् = A grassy-plot.

निर्झरवारि = Water from mountain spring.

अप्रार्थितलभ्यसर्वविभवे = In which all the requirements (of life) can be obtained unasked or unsought for.

दुष्प्रापार्थिनि = In which men who ask for some thing are difficult to obtain (to find). अर्थिन्—a suppliant.

परार्थघटनावन्ध्यैः = Barren of (the effort of) accomplishing the desires of others ; without any opportunity of doing good to others.

8. समयोऽयं चलितुमम्बुराशेः = This is the time for the ocean to be agitated ; this is the time for the tide of the ocean to come up.

त्वर्यताम = Make haste ; we have to retreat soon ; otherwise we shall be surrounded by water.

9. *Stanza.* 3. उन्मज्ज......बन्धोद्धतः = Turbulent by the constant agitation of the water by the water-elephants that heave themselves out of it.

पर्वतकन्दरोदरभुवः = The interior of mountain caves.

प्रतिध्वानिनीः = Echoing

श्रुतिपथोन्माथी = Maddening to the ear.

प्राय: = Probably.

प्रेङ्खत् = Moving.

प्रेङ्खदसंख्यशङ्खधवला = White on account of innumerable conch-shells moving (with it).

वेला = Ocean tide.

10. *Stanza*. 4. कबलित = Eaten.

लवङ्गपल्लव: = A sprout of the clove-plant.

कबलित......सुरभिणा = Which is fragrant by the belchings of the water-elephants and crocodiles which had eaten the sprouts of the clove-plants.

रत्नद्युतिरञ्जिता = Coloured by, or glowing with, the lustre of gems.

जलप्रसरणमार्ग: = The space over which the rising tide flows.

अपक्रम्य = Having retreated or withdrawn.

गिरिसानु = A flat plateau-like portion on the sides of a mountain.

11. पयोदपटलम् = A mass of clouds.

प्रावृत = Covered.

प्रालेयम् = Snow.

प्रालेयाचल: = The snowy mountain, the Himalayas.

मलयाचलसानव: = The hero is mistaking the heaps of bones of the serpents eaten by Garuda for the peaks of the Malaya mountain covered with clouds.

12. संघात: = A collection.

13. संघातमृत्यु: = Death by slaughter or massacre.

14. अपास्त = Driven away.

स्वपक्ष...जल: = Who had parted the whole of the water of the ocean by the wind from (produced by) his wings.

तरसा = With speed.

रसातलम् = The lower world. There are seven worlds below this earth. They are : अतल, वितल, सुतल, रसातल, तलातल, महातल, and पाताल. The रसातल is one of them, but here it is used in a general sense.

उद्धृत्य = Having drawn out.

वैनतेयः = The son of Vinata. Garuda is one of the two sons of Vinata, the other being Aruna, the charioteer of the Sun. His father is Kasyapa. He is the chief of the feathered race, an implacable enemy of serpents. In a dispute between his mother and Kadru, her rival, about the colour of the horse of Indra, Kadru defeated Vinata, and, in accordance with the conditions of the wager, made her serve as a slave. Garuda brought down Amrita from heaven to purchase her freedom, not however without a hard struggle with Indra for the same. Vinata was then released, but the Amrita was taken away by Indra from the serpents before Kadru could take hold of it. Garuda is represented as the vehicle of Vishnu.

15. अतिदुष्कर = Very wicked.

16. सकल......शङ्किना = Who feared the destruction of the whole Naga race.

वासुकिः = King of the snakes.

अभिहितः = Was told.

17. His self-sacrificing nature makes him expect the King of the Serpents to say so.

सादरम् = With eagerness.

20. त्वदभिपातसंत्रासात् = By the fear of your attack.

सहस्रशः = By thousands.

भुजङ्गमः = A snake. भुजगः, भुजङ्गः also mean the same thing. Another word similarly formed is तुरगः, तुरङ्गः and तुरङ्गमः.

पञ्चत्वम् = (Lit. The state of being resolved into the five elements of which the body is composed; the five-fold state) *i. e.*, death.

सन्ततिविच्छेदः = Cutting off (effectively) the propagation of the race.

भवतश्च स्वार्थहानिः = Detrimental to your own interest. If he attacks the lower world in this way, the whole Naga race will be extinct in a short time and he will have none to eat. He will thus defeat his own object of preying upon the Nagas.

यदर्थम् = For whom; for what reason.

एकैकम् = One by one.

अनुदिनम् = Every day.

तटम् = Shore.

21. किल = Here indicates deep disappointment.

एवं...पन्नगाः = Is it in this way that the snakes have been saved by the King of Serpents? He expected a nobler line of action from the king; (see 17 above).

Stanza 5. जिह्वासहस्रद्वितयस्य मध्ये = Among the thousand pairs of tongues. A serpent's tongue is forked at the end, giving an appearance of a pair of tongues. As Vasuki, king of serpents, has one thousand heads, he has one thousand pairs of tongues.

तादृक् रसज्ञा = So appreciative of (the pleasure of doing good to another); रसज्ञा also means a tongue.

अहिद्विष् = The enemy of snakes, *i. e.*, Garuda.

22. प्रतिपन्नम् = Agreed to.

Stanza 6. इति विहितव्यवस्थः = Who thus made an agreement.

प्रतिदिनमेकशः यान् भक्षयति = Whom he devours, one per day.

दिनैः = Day by day, by degrees.

तुहिनशैलरुचः = Appearing like the snowy mountain; resembling the Himalayas.

अस्थिकूटाः = Heaps of bones.

23. *Stanza* 7. सर्वाशुचिनिधानस्य—The abode of all impurities. *cf*. V. 98 below.

कृतघ्नस्य = Ungrateful. The body is called ungrateful, because it does not remember favours previously done, *i.e.*, although nourished up till now with care, it declines if we fail to nourish it now, without any consideration for the past nourishment.

विनाशिनः = Perishing.

शरीरकम् = Wretched or worthless body. The suffix क is added to show contempt.

अपर्यवसाना = Endless.

विपत्तिः = Calamity.

अपि नाम—As to the force of this expression, see III, 74.

फणभृत् = A serpent.

24. विजयेतां कुमारौ—This is the manner in which members of the royal family are hailed in dramas.

25. कर्णे कथयति = Whispers in the ear. He communicates the message of his father to Mitravasu. For the message, see 6 above. This is the way in which repetition is avoided in dramas. Sometimes, the contrivance is adopted in the case of events about to happen. In this way the events are kept secret until the proper time comes for them to be divulged to the audience. Mitravasu reveals so much of the message to the hero as is necessary to excuse his departure.

27. बहुप्रत्यवाये = Full of obstacles or impediments.

कुतूहलिन् = Curious.

28. यावत् = In the meantime.

29. नेपथ्ये = Behind the scenes. *Neapathya* is the retirin g room, the place where the actors attire themselves (which is always behind the curtain). According to theory, a character in a Sanskrit drama should not enter the stage without intimation of his or her entrance to the audience in some way or other. (See III, 66 above). Here the characters indicate their entrance by speaking behind the scenes. This is technically known as चूलिका.

पुत्रक—क Indicates endearment.

किल—Indicates dislike.

30. योषित् = A woman.

आर्तप्रलाप: = Cry of distress.

गोपायित = Protected, *i.e.*, concealed. He keeps the pair of red cloths concealed, because, if held exposed, they may increase the distress of the old lady, his mother.

31. चिबुकम् = The chin.

अनेन......पातालमपि = Deprived of this moon of thy face, not my heart alone but the whole nether world, will become dark.

32. अतिविक्लवता = Excessive agitation or distress.

सुतराम् = Exceedingly, excessively.

33. अदृष्टसूर्यकिरणम् = Which has not seen (not come into contact with) the sun's rays; perhaps becaeus, as the only son of that noble family, he was never allowed to visit the upper world on which the sun shone; hence, very tender or delicate, सुकुमारम्.

निर्घृणहृदय: = Cruel hearted.

तारम् = Loudly.

34. अलं परिदेवितेना—Enough of (this) lamentation. When it has a prohibitive force, अलम् governs the instrumental.

Stanza. 8. क्रोडीकरोति = Clasps to the bosom, embraces.

अनित्यता = Impermanence, mortality.

क्रोडीकरोति...अनित्यता = When mortality first embraces the new-born.

धात्री = A nurse.

जननी पश्चात् = The mother later. When a child is born in a well-to-do family, it is the nurse who has been attending upon the mother as a midwife that first clasps the child she puts the babe into the mother's hands, who clasps it later. According to Sankhachuda's philosophy, impermanence is the nurse, and so she has the first right to the child.

धात्रीव—To be construed with अनित्यता. *cf.* जातस्य हि ध्रुवो मृत्युः and यज्जायते तन्नश्यति।

तदा......क्रमः = Where is then the course (cause) for sorrow? क्रम is 'order or succession'.

36. साक्षेपम् = Reproachfully.

किं ते मात्रा भणन्त्या = What is your talking mother to you? *i.e.*, why do you care for your prattling mother?

पुत्रस्नेहमोहिता = Stupefied owing to her affection to her son.

38 वध्यशिला = Rock of execution.

वध्यचिह्नं रक्तांशुकयुगलम् = A pair of red cloths which are the symbol of the victim. In the *Mricchakatika*, Charudatta is not only dressed in red garments but is also besmeared with red sandal paste.

39. अये—An interjection signifying recognition.

प्रसक्तः = Connected with or related to (the cause of her fear.)

कदाचि......भविष्यति = It will perhaps be revealed or disclosed from it (conversation.) The hero does not want to

approach and ask her the cause of her anxiety, for she may not like to reveal it; but wants to infer it from the course of their conversation.

40. *cf* चण्डालः—दीर्घायुः, अत्र राजनियोगः खल्वपराध्यति न खलु वयम् । *Mricchakatika*, X, 34.

44. उपलक्षित = Characterized.

45. तपस्विन्—See III, 76.

48. वज्रपातसन्निभं = Similar to the fall of a thunderbolt.

51. जातः = A son; a term of endearment.

मनोरथशतलब्धः—Obtained as the fruit of a hundred wishes (that she may bear a son).

विनयसागरः = Ocean of modesty.

52. नैर्घृण्यं = Pitilessness, cruelty.

St. 9. मूढा = Stupefied.

अश्रुसंततिमुच् = Shedding incessant tears.

प्रलापः = Lamentation.

कृपणां दृशम् = Pitiable glance.

अङ्कः = Side, proximity.

घृणा = Pity.

चञ्चुर्नैव......कृतम् = I think it is not the beak of Garuda, but (it is) his heart that is made of adamant. It is said that the beak of Garuda is made of adamant; but I think, that is not true; it is his heart that is made of adamant.

53. हृदयस्फोटः = Breaking of the heart. How this is to be indicated on the stage is not clear.

मातरं प्रति—This portion of the stage direction is un-necessary, as there is no other character on the stage except the speaker and his mother.

St. 10. यैरत्यन्त......प्रार्थना = By whom, solely devoted to infinite pity, the prayer of suppliant was never made in vain.

यैः......प्रति = By whom self-interest was never cared for as against the interest of others, as they had adopted pity

(as their ideal). *cf.* एते सत्पुरुषाः परार्थघटकाः स्वार्थान्परित्यज्य ये *Nitisataka* of Bhartrihari.

ये...धियः = Who are ever grieved at heart at the grief of others

ते...गताः = Those virtuous people have disappeared.

संहर बाष्पवेगं = Restrain the flow of tears.

अधुना...रुद्यते = Before whom do you cry now ?

This stanza, together with the stage direction preceding it, is not found in some editions of *Nagananda.*

वैक्लव्यं = Distress.

54. जातानुकम्पेन = Affected by compassion or sympathy

किं......निवारितः = Why were you not prevented (exempted from death) on account of compassion, considering that you are an only son ? It would have been better if न were omitted in this sentence.

कृतान्तहतकः = The wretch, the God of Death.

निर्घृणहृदयेन = By him with a pitiless heart.

अविच्छिन्ने जीवलोके = When the (other) living beings have continuity *i. e.*, are uninjured. The expression may also mean " in the whole world. "

मन्दभागिनी = Unfortunate woman.

Stanza 11. आर्तं = Distressed.

कण्ठगतप्राणं = About to die.

परित्यक्तं स्वबान्धवैः = Abandoned by his own relatives.

त्राये नैनं यदि = If I do not protect him.

ततः...गुणः = Then of what use is my body ? The hero thinks that this is the best use to which he can put his body. If his body is not given away to save such a helpless creature, then his body is useless to him.

56. संस्तंभय = Take heart, or, compose yourself.

57. परित्राणं = Protection.

येनाहं समाश्वसिमि = By which I may take heart.

58. ननु = Indeed, certainly.

59. गरुडभ्रान्त्या—May be omitted, as it is implied by her addressing the hero as विनतानन्दन, O son of Vinata. Her addressing him in this manner instead of as Garuda, is appropriate, for it implies, "Since you too have a mother".

60. अहो पुत्रवात्सल्यं = How wonderful is motherly love !—that she covers the body of her son with her own.

Stanza 12. विक्लवत्वं = Distress ; the same as वैक्लव्यं.

अकरुण......शत्रुरपि = Even the enemy of snakes(Garuda), (who is) of uncompassionate heart, will take pity (on her). Even the hardest of hearts cannot but melt at the sight of her affection for her son.

61. अलं = Enough, away with ; governs the Instrumental (see 34 above).

त्रासः = Fear.

खलु—Denotes certainty.

Stanza 13. मस्तिष्कं = The brain

छटा = Streak.

चर्चित = Smeared.

महाहि...चञ्चुः = With a (his) terrible beak smeared with streaks of blood coming (issuing) from the brains of the serpent-lords ripped open.

क्वासौ गरुत्मान् क्व च नाम एष सौम्यः = Where is that Garuda and where is indeed this gentle person ; do you not see what a world of difference there is between that (terrible) Garuda and this gentle person ? क्व, when repeated in co-ordinate sentences, implies 'great difference.' असौ points to a person not present or near the speaker. It is also used in referring to persons near at hand. In that case, it may be

taken to refer to Garuda who is present in the mind of the lady.

सत्त्वस्वभावाकृतिः = One whose form denotes a mild and virtuous nature.

साधुः = A good or virtuous man.

63. मा भैषीः—When the Aorist form अभैषीः is used along with the prohibitive particle मा, it loses its augment अ and acquires the force of the Imperative.

धीर = Composed, calm.

65. ननु कर्मणैव संपादयामि = I shall indeed accomplish it by action.

67. *Stanza* 14 प्रावृत्य = Having wrapped.

68. प्रतिहतं अमङ्गलं = Evil is repulsed, *i. e.*, may evil be averted.

शङ्खचूडनिर्विशेषः = (You are) not different (to me) from Sankhachuda. You are as much a son to me as Sankhachuda.

अधिकतरः = (Even) more.

निज = Own.

69. जगद्विपरीत...चेतः = The thoughts of this great soul are contrary to (the course of) the world.

Stanza 15. श्वपचः—The lowest of the outcastes.

विश्वामित्रः...यन्निमित्तं = For the sake of which, Visvamitra formerly ate like the lowest outcaste, the flesh of a dog.

कृततदुपकृतिः = Who had done him a favour.

नाडीजङ्घः...गौतमेन = For the sake of which Nadijangha, who had done him a favour, was killed by Gautama.

पुत्रोऽयं...यदर्थं = For the sake of which this Tarkshya, son of Kasyapa, eats the serpents every day.

प्राणान्...जहाति = This virtuous man is, through compassion, abandoning that life, like (a blade of) grass, for the sake of another.

Visvamitra was originally a Kshatriya, being the king of Kanyakubja. He was the son of Gadhi. One day while out hunting, he went to the hermitage of Vasishta and seeing there the Cow of Plenty, offered him untold treasures in exchange for her, but being refused, he tried to take her by force. A long contest thereupon ensued, in which King Visvamitra was signally defeated; and so great was his vexation and withal so greatly was he impressed with the power of Brahmanya, that he devoted himself to the most arduous austerities till he successively got the titles, Rajarishi, Rishi, Maharishi, and Brahmarishi; but he was not content till Vasishta himself called him Brahmarishi, which however took place several thousands of years later. His power, even before he finally became a Brahmarishi, was very great, as was seen in his transporting Trisanku bodily to heaven, in saving Sunassepha from the hands of Indra, etc. He gave several miraculous missiles to Rama.

There was once a severe famine that spread over the whole of India. Then the sage Visvamitra wandered about here and there in search of food, but was unable to find anything. At last he came to a small village inhabited by Chandalas. He entered a house and found a piece of dog's flesh there. After deep consideration he came to the conclusion that stealing the flesh for the preservation of one's life was no sin, when life was in danger. So he lay down there watching the piece of flesh. At dead of night, when the Chandalas were asleep, the sage quietly got up and tried to steal the flesh. But one of the Chandalas being awake, caught him red-handed. On coming to know that it was Visvamitra, he expostulated with him on the impropriety of such an action. The sage, being very hungry paid no attention to his words, took the flesh, offered a

portion of it to the Gods and satisfied his hunger with the rest.

Once there lived a Brahman, Gautama by name, in a village in Chola country. As he was very poor and illiterate, he could not earn his livelihood in his own village. So he left his native place, joined the Sabaras, married a Sabara widow and lived in a forest, earning his livelihood by killing birds and beasts. After some time, he joined a caravan with the intention of earning wealth by trading in different countries. All the members of the caravan, except Gautama, were killed by a wild elephant on their way through a dense forest. Left alone, Gautama wandered on for many days, eating raw flesh got by hunting. At last he came to a beautiful forest, where the Lord of the Cranes, Nadijangha by name, resided; who, learning from him, that he had travelled such a long distance in search of wealth, took pity on him and sent him to his friend, Virupaksha, who was a Rakshasa king ruling nearby. Gautama received immense riches from the latter and returned to Nadijangha. Intending to go home and seeing that he had no provisions for the journey, the ungrateful Gautama killed and roasted Nadijangha, ate a portion of the flesh and went away with the remainder. He was, however, soon caught and put to death by Virupaksha on the very spot where he had killed the crane. When Indra heard of the fate of Nadijangha, he hastened to the spot with nectar and revived him. Nadijangha requested Indra to revive Gautama also. Indra yielded to his request. Then Nadijangha treated Gautama kindly and sent him away with rich presents. The Devas, however, cursed the Brahman, Gautama, that many wicked sons of his stamp should be

born to him by that Sabara widow, and that he should go to a terrible hell after his death.

As to the story of Garuda, see 14 above.

आत्मप्राणप्रदानव्यवसायनिर्व्याजदयालुता = Kindness, sincere on account of your determination to give your life (to save me).

तदलमनेन निर्बन्धेन—Enough of this persistence then.

Stanza 16. मादृशाः क्षुद्रजन्तवः = Insignificant creatures like us.

बद्धकक्षाणां = Of these who have girded up their loins, *i.e.*, are ready, prepared.

परार्थं = For the sake of others, *i.e.*, for doing good to others.

उद्भवः कुतः = Whence is the birth? *i.e.*, how rare is their coming into this world!

अध्यवसायः = Determination.

70. चिराल्लब्धावसरस्य = Of him who has obtained an opportunity after a long time. The singular of any of the oblique cases of चिर may be used adverbially in the sense of 'long', 'for a long time', 'after a long time', 'long since', 'at last', 'finally'.

मनोरथः = Desire.

अन्तरायं = What comes between, an obstacle.

तदलं विकल्पेन = Away with hesitation then.

71. साहसिकाग्रणीः = Foremost among daring men.

शङ्खधवलं = White (or, pure) as conch

शङ्खपालकुलं = The race of Sankhapala, one of the eight Naga chiefs.

मलिनीकरिष्यति = Will make dirty; will stain, will bring dishonour upon. मलिन = dirty.

अथानुकम्पनीया वयं = If I were to be pitied or sympathized with. अथ has the force of 'if'.

अस्मद्विपत्तिविक्लवा = Distressed by my death.

अभ्युपाय: = A means or expedient.

72. किमत्र चिन्त्यते = What is there to think?

स च त्वदायत्त: = And it depends upon you; it rests with you.

74. *Stanza* 17. म्रियते...त्वयि = Who expires, if you die; and lives if you live. Understand त्वयि जीवति या जीवति.

जननीं पुरस्कृत्य = Placing your mother before you; making her go before you; preceded by your mother.

सन्निकृष्टं आघातस्थानं = The place of execution, which is very near.

स्त्रीभाव कातरतया = By timidity natural to women.

कंकाल: = Skeleton.

विपन्न......संकुलं = Full of innumerable skeletons of dead serpents.

Stanza 18. चञ्चत् = Shaking.

गर्ध: = Greedy.

चञ्चच्चञ्च्वा......गर्धै: = With increased greediness for devouring the pieces of flesh dropped, while being torn with his quivering beak.

आबद्ध:......विधुतिभि: = With the tremors (of the tips) of wings that stand fixed (motionless). Birds of the kite, eagle and such other tribes can stay anchored in the air with extended wings, vibrating at the tips.

बद्धसान्द्रान्धकारे = Filled or covered with dense darkness.

उद्दामं भ्रमन्त्य: = Wandering about unrestrainedly.

शमितशिखिशिखाश्रेणय: = Series of extinguished flames of fire. Jackals are supposed to emit flames from their mouths.*

शिवा = A jackal.

अस्रस्रोतसि = In the stream of blood.

अजस्रस्रुतबहुलवसावासविस्रे = With the stinking smell of great quantities of fat or marrow flowing continually.

स्वनन्ति = Make a noise; howl. The flames emitted from the mouths of the jackals are extinguished by the streams of blood mixed with marrow; and they are making (a crackling) noise when they go out.

This stanza describes the cemetery, and is full of descriptions of loathsome sights. The cemetery is filled with pieces of flesh dropped from the beak of Garuda tearing his prey. It is filled with vultures eager to eat those pieces of flesh. It is filled with streams of blood, fat, marrow, etc. It is full of jackals drinking from or licking these streams. The jackals are emitting flames from their mouths. The place is filled with sound produced when the flames are extinguished in the streams. This stanza is full of alliteration of sounds, suggestive of the sense. It is irrelevent to the story, but seems to have been introduced only to indicate that the poet is capable of describing such loathsome scenes. It is also contradictory to the description given in Act IV, 11 & 12, which says that the whole is a

* [This is the usual meaning given; but it sounds unnatural. शिखिन् means a peacock; शिखा is his crest. This meaning is more natural. Peacocks too are snake-eaters; seeing that plenty of snake-food can be got here, they have come here, eaten their full, and are moving about with their crests flattened down, showing fullness and satiety.

—M.N.C.N.]

heap of white bones ; as well as to the words of Garuda "अस्थिशेषानुरगपतीन् in V, 122. Nowhere else, but in this stanza, is any mention made of flesh, blood, fat, marrow, vultures, jackals and others that cause horror.

75. *Stanza* 19. This stanza too contains a description of the cemetery, but is less disgusting than the former. There is a comparison between the cemetery and the body of Siva. Similarity is brought about by means of three adjectives, each of which has a double meaning—one applying to the cemetery and the other to the body of Siva.

अहिनाहारेण अशून्यं = Not devoid of food in the form of snakes, *i.e*, with plenty of snake-food (applies to Garuda). Or, not devoid of a necklace of serpents, *i.e.*, wearing serpents for a garland (applies to Siva).

विनायकाहितप्रीति = Giving pleasure to the king of Birds (*i.e.*, Garuda) ; because he gets his food here. Or, giving pleasure to Vinayaka, son of Siva (by taking him on his lap).

शशिधवलास्थिकपालं = Having a collection of bones, white as the moon ; or with bones and skulls shining white in (the light of) the moon (on Siva's head).

रौद्रं = Belonging to Rudra.

सामोपन्यासः = Calmly-made statement.

जानुभ्यां स्थित्वा = Kneeling.

St. 20. गतिः = Condition, mode of existence.

समुत्पत्स्या...वयम् = O mother, in whatever condition of life or mode of existence in which we shall be born.

76. अपश्चिम = Last. पश्चिम means "last." ; अपश्चिम should therefore ordinarily mean "not last" ; but here it should be

understood in the sense of "that which has nothing in its rear, hence, absolutely the last".

अस्य—Indicates that the speech is uttered स्वगतं.

मरिष्यामि = I shall die. The verb मृ 'die', 6th conj., is Atmanepadi. It becomes Parasmaipadi in the two Futures, Perfect and Conditional.

77. यावत् = In the meantime.

अहमपि—This speech comes on rather abruptly. In the previous speech, the mother expresses her desire to die with him ; but the latter, as one may expect, does not console and dissuade her from her resolve, but goes to salute the God Siva. There is no connection between this speech and the last. It is perhaps to be made good by an interval of time. Sankhachuda waits for a time expecting Garuda ; but when the latter delays, the former thinks of using the interval profitably in performing worship for the last time at South Gokarna, which happens to be very near. In that case यावत् will have reference to the delay of Garuda, about which Sankhachuda might have been musing in his mind. The hero, in the meantime, might have been thinking of how to send away Sankhachuda and offer himself in his stead. In this way, his exclamation संपन्नं मेऽभिलषितम्, uttered as soon as the former was gone, becomes significant.

दक्षिणगोकर्णं—Gokarna is the name of a place of pilgrimage in the south, sacred to Siva. It is here used for the God. The *linga* is one of the twelve *jyotirlingas*. It is called दक्षिण to distinguish it from the Northern one in Nepal. This incident is introduced to give an opportunity to the hero to offer himself to Garuda, which would have been impossible if Sankhachuda had been present ; and also to

get rid of the mother of Sankhachuda. She loved her son so dearly that it would have been very difficult to persuade her to leave Sankhachuda on the stage.

प्रदक्षिणीकृत्य = Having made clock-wise rounds; this is one of the chief elements of worship.

78. संपन्न = Accomplished.

तत्कोनामाभ्युपायः = What then is the means? When he is thinking like this, the Kanchukin enters and offers him the red garments, which serve his purpose admirably. Accidentally, he gets what he is seeking The first two words of the speech of the Kanchukin serve as an answer to the question of the hero, but each is unconscious of what the other said. Such an accidental agreement is technically known as पताकास्थानं. We have another instance of this in V. 3 and 4.

79. The Kanchukin, who started with red garments for Malayavati and the hero (iv. 3), went to the princess first and now approaches the hero to hand over his gaments. The *Pratihara*, who went direct to Mitravasu (iv. 6) met him a little earlier and took him away (iv. 25)

80. दिष्ट्या = Fortunately.

अतर्कितोपनतेन = Brought unexpectedly.

सफलीभूतः = Has become fruitful; enabling him to personate Sankhachuda. He got the red cloths in consequence of his marriage with Malayavati. The wedding garments serve him as the emblem of the victim. The reverse was the case with Charudatta; *cf*, रक्तं तदेव वरवस्त्रमियं च माला कान्तागमेन हि वरस्य यथा विभाति। *Mricchakatika* X, *St.* 44.

मद्वचनात् = In my name.

82. *Stanza* 21. प्राप्ते काले समागतं = Arrived at the proper time.

परार्थैकदृशः = Who sees only the interest of another; who is intent only upon the welfare of another.

चलितमलयाचलशिलाचयः = Which has shaken the multitudes of stones on the Malaya mountain.

प्रचण्डः—Excessively violent.

नभस्वान् = Wind.

Stanza 22. संवर्तकाभ्रं = A class of clouds which appear only at the time of the deluge; they bear the inexhaustible store of water needed to drown the world.

तुल्या......पक्षतीनां = The rows of feathers, resembling the *Samvartaka* clouds, cover the sky.

प्लावनं = Inundating.

तीरे......याम्बुराशेः = The wind produced by (his) speed throws up the water of the ocean on the shore, as if to inundate the earth.

कल्पः—A day of Brahma or 1000 *Chaturyugas*, being a period of 432 million mortal years; and measuring the duration of the world.

कल्पान्तशङ्कां कुर्वन् = Producing a suspicion or apprehension of the end of the *Kalpa* (when the world comes to an end).

सपदि = Suddenly.

दिग्द्विपेन्द्रः—The elephant of a quarter. The Earth is supposed to be supported on eight mighty elephants, one for each of the main points of the compass.

देहोद्योतैः = By the lustre of his body.

आशा = Direction. They are commonly considered to be ten, *viz.*, the eigh quarters, the zenith and the nadir.

कपिश = Reddish-brown.

कपिशयति = Embrowns.

द्वादशादित्यदीप्तिः = Having the brightness or brilliance of the twelve suns. There are twelve suns according to Hindu mythology. Garuda has the brightness, not of one sun alone, but of the twelve suns put together.

देहोद्योतैः......दीप्तिः = Having the brilliance of twelve suns, he again and again makes the ten quarters (*i. e.*, the whole world) reddish by the lustre of his body.

This stanza describes the approach of Garuda. As he comes, one first catches sight of this expansive wings, then feels the wind of his wings and finally sees his body. His wings are so large, that they resemble vast clouds; the wind produced by their motion is so violent, that the waters of the ocean heave and boil, and the huge waves are driven far up on the shore, making it appear as if the final day of the world had come, on which the land part of the world will be wholly engulfed. When Garuda actually comes into sight, the dazzling lustre of his body fills all the quarters with reddish-brown rays.

Stanza 23. अभिवाञ्छितार्थसिद्ध्यै = For the accomplishment of the desired object.

आश्लिष्टा and सुखयति — Have to be construed with both मलयवती and शिला.

Stanza 24. अङ्कः = The lap.

विस्रब्धं = Confidently.

शैशवं = Childhood.

उत्सङ्गः = The top.

The stanza means that the hero is feeling a peculiar bliss while he is seated on the rock of execution ; the like of which he did not feel even in his infancy in his mother's lap. If यत् and तत् exchange places, the stanza would mean

that the hero did not experience in his infancy the pleasure which he is feeling now. Either way it is the same.

83. *Stanza* 25. भयकृत वलयं = Coiled on account of fear.

दृष्ट्वा......शेषमूर्ति = Recollecting, at the sight of the moon's disc, the body of Sesha coiled round through fear. Sesha is a celebrated serpent, said to have one thousand heads, and represented as forming the couch of Vishnu; or as supporting the entire world on his head.

स्यन्दनाश्वत्रसनविचलिते पूष्णि = When the sun shook (on account of the jerk caused) by the fear of the horses of the chariot (drawing his chariot). The horses shied when they saw the gigantic form of Garuda flying along.

अग्रजेन = By his elder brother, *Aruna*. See 14 above.

प्रान्तापसर्पः...भूतपक्षः = With (my) wings lengthened by the mass of clouds moving along the (their) edges or extremities. The tremendous velocity of his moving body draws the clouds along with him; thus making it appear as if they were a continuation of his wings.

वेलामहीध्रं मलयं = The Malaya mountain on the sea-shore.

अहिग्रासगृध्नुः = Desirous of devouring the snake.

This stanza describes the approach of Garuda; he is coming from a great distance and with very great velocity; first he passes by the moon and next by the sun. According to our Puranas, the moon is above the sun. The presence of the sun and the moon at the same time in the sky is very common. Next he sees the clouds and lastly the Malaya mountain.

Stanza 26. संरक्षता पन्नगं = By protecting the serpent.
आर्जितं = Acquired.
भवेभवे = In every birth; प्रतिभवं.

परोपकाराय शरीरलाभः = Acquisition of a body for the service of others.

This stanza, together with the 23rd and the 24th, gives us a true picture of the mind of the hero. His mind is solely intent on doing good to others. Even at the last moment, he is glad that he has an opportunity of saving another's life. Nay more, his last prayer is that in every later birth he may have a body which will have the good fortune to be sacrificed for the benefit of others. His desire for doing good to others is so strong that he does not pray, as one might expect, for *nirvana* or final emancipation ; but only for rebirth, in order that he may have further opportunities of serving others. He does not feel the hardness of the stone on which he is sitting, nor does he feel the pain of his body being pierced by Garuda's beak. He is blissfully thankful. दिष्ट्या कृतार्थोऽस्मि (86 below).

85. *Stanza*, 27. अशनिदण्डचण्डतरया = More violent than the thunderbolt.

तरसा = Speedily.

मद्भय......प्रस्यन्दिना = Flowing from the heart, broken hrough fear of me.

असृजा दिग्धं इव = As if smeared with blood.

According to the agreement referred to above (20, 22), one serpent was sent every day as food for Garuda, for many of them used to die when he rushed into the lower world for food. Hence the serpent sent for the day saved the lives of the other serpents for that day. So, शेषानहीन् रक्षितुम्.

अभिपत्य = Having fallen upon.

दुन्दुभिध्वनिः = The sound of celestial drums.

पुष्पवृष्टिश्च—*Cf.* तस्मिन् क्षणे पालयितुः प्रजानां......अवाङ्मुखस्योपरि पुष्पवृष्टिः पपात । *Raghuvamsa* II, 60.

Stanza. 28. आमोदानन्दितालिः=Which has pleased the bees with its fragrance.

नभस्तः=From the sky.

किं निपतति=Why does it fall?

दिशां चक्रं=The horizon.

किं मुखरयति=Why does it make resonant?

विहस्य—Because, he thought he had found the cause for both the phenomena in his own unlimited might.

आं—An interjection denoting recollection. आं ज्ञातम्=Ah, I see it now! I understand it!

सोऽपि......पारिजातः=I think that the *Parijata* tree too was shaken by the wind arising from my velocity. The flowers are falling, because the tree was severely shaken by the wind.

मन्द्रं=Deep in sound.

संवर्तकाभ्रं=See 82 above (Stanza 22).

जातसंहारशङ्कैः=Feeling the suspicion of the destruction (of the world). The winds produced by the wings of Garuda made the *Samvartaka* clouds suspect that the time for the destruction of the world had approached, and they began to thunder.

87. *St.* 29. एष नागानांरक्षिता—*Cf.* शेषानहीन् रक्षितुं above, 85, stanza 25. The phrase also suggests "protector of serpents."

मम गुरुः भाति=Appears heavy to me; also suggests "appears to be my *Guru*."

सर्पाशनाकाङ्क्षां......नेष्यति=Will now certainly remove or destroy the desire to eat the serpents; *i.e.*, will certainly satisfy my appetite. This is what Garuda means; but it

also suggests the meaning that he will make him abstain from eating serpents in future; the hero does really accomplish this towards the close of the drama (*cf.* V. 108, 109). There Garuda becomes his disciple and accepts him as *Guru.* (*cf.* V. 103, 107). Jimutavahana protects the serpents from Garuda (*cf.* V. 107). This stanza is thus a good example of dramatic irony.

ACT V.

We have seen that in the first part of Act IV (7-28) the hero and Mitravasu go to the sea-shore and as the tide advances, they ascend the Malaya Mountain. There the hero sees heaps of bones and, on enquiry, learns that they are the bones of serpents eaten by Garuda, one every day. He is sorry that Garuda should be guilty of such a cruel act and determines to save the life of at least one serpent by offering himself instead. In the second part (29-87), Mitravasu is called away, and the hero, thus left alone, accomplishes his desire. He comes down to the seashore, sees the victim for the day and his lamenting mother; approaches them, consoles the mother by saying that, by offering his body instead, he will save her son; and when, accompanied by his mother, the son went to make his final obeisance to Siva at Gokarna, the hero is carried off by Garuda to the top of the Malaya Hill. The story reaches its climax in this act. Our admiration for the hero for his self-sacrifice reaches its zenith.

In the next act, the serpent, on returning from the temple, finds that Garuda has carried off the hero; runs after him followed by the parents and wife of the hero. Garuda learns his mistake when it is too late. He repents his past cruelty and determines never to kill any living

being in future (53–106). Garuda leaves for *Indraloka* to get *amrita* to revive the hero. In the meantime, Goddess Gauri whom Malayavati had worshipped, takes pity on her now, appears on the scene, revives the hero and crowns him Emperor of Vidyadharas. The fall of *amrita* was not wholly in vain; it revived all the dead serpents (107—136). In the first part of the act (1–52) the relatives of Jimutavahana are anxious for his delay in returning from the beach. The parents and wife learn from the serpent, who is running after Garuda, that the hero is carried off by Garuda; and resolve to follow him and give up their lives should the hero expire.

1. *Stanza* 1. स्निग्ध: = An affectionate person.

पापं = Evil, misfortune. *cf.* अतिस्नेह: पापशङ्की. *Sakuntala* IV, 113.

दृष्ट ..मध्यस्थे = In the middle of a forest, terrible with many dangers, known (to exist).

किं—How much more ?

चिरयति = Delays.

सन्निहितगरुडप्रतिभयं = With the fear of Garuda always present.

शङ्कित = Apprehensive.

यावत् गच्छामि = I shall go; यावत् gives the force of the future.

उटजाङ्गणं = The yard of (his) hermitage.

सहधर्मचारिणी = A wedded wife. The epithet refers more to a wife perfectly attuned to the duties to be performed by the husband. What is a duty to him is a duty to her too, and they share the performance of it.

वधू: = Bride; thus, daughter-in-law.

उपास्यमान: = Being waited upon.

Stanza 2. क्षौमे = Silk cloths (two).

भङ्गवती = Having folds. भङ्ग also means a wave.

तरङ्गतरल = Waving, or, unsteady like the waves.

फेनाम्बुतुल्ये = Like foam-covered water.

जाह्नव = The Ganges. She is so called because, while following King Bhagiratha to the place where his great grandfathers had died, she flooded the hermitage of Jahnu; who, enraged at her insolence, drank all her waters up; but later, at the request of the Gods and the King, allowed her to flow out of his ear.

विराजितः = Illuminated.

सुपयसा = With pure water. The reading सवयसा would have been better; वयस् means a bird, a swan.

महापुण्यया = Very holy *Mahapunya* may also be taken to be the name of the queen.

धत्ते...श्रियं = This Jimutaketu bears or exhibits a grandeur similar to that of ocean.

अन्तिकवर्तिनी = Standing near; this applies to both वेला and मलयवती.

वेला यथा = Like the shore.

आभाति = Shines.

Jimutaketu is like the sea; the queen is like the Ganges; and the heroine is like the sea-shore. The adjectives bring out the points of comparison.

2. *Stanza.* 3. भुक्तानि = Enjoyed.

विकीर्णं = Diffused.

राज्ये स्थितं = Stayed in the kingdom (protecting people, etc.) *i.e.,* ruled the country well for some time.

स्थिरधिया = With firm-mindedness, steadiness in thought *i.e.,* with concentration.

श्लाघ्यः = Praiseworthy.

सुसदृशान्वयजा = Born in a family of equal rank.

स्नुषा = Daughter-in-law.

कृतार्थता = Satisfaction.

चिन्त्यो...मृत्युः = On account of satisfaction (after having attained all the objects that I could desire). I have now (merely) to think indeed of death. He meant that he had to be prepared for death that was soon to come ; but, as if the Gods intended to complete the sentence in another way, the door-keeper entered suddenly and began his speech with the words "of Jimutavahana", which ended the sentence ominously. Such an accidental combination of words suggesting evil to any one is considered to be a bad omen. That is why the king cries शान्तं पापं "the evil is removed, God forbid that such a misfortune should come to pass"; and the queen says प्रतिहतममङ्गलं (see IV. 68). Here is another instance of पताकास्थानकं. With this stanza *cf.* शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम्। वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् । *Raghuvamsa* I. 8.

6. दुर्निमित्तेन = By ill-omen.

9. असन्निहितः = Not present ; absent.

10. अथ किं = Yes ; quite so ; certainly.

12. नियतं = Certainly.

अस्मत्प्राणयात्रार्थं = For (the sake of) our maintenance or livelihood, *i.e.*, to get roots, fruits, etc. for our food.

नितान्तं = Excessive, very great.

13. अन्यदेव किमप्याशङ्के—A mild way of saying 'I apprehend danger' (*lit.* I suspect something else).

14. निवेदनीयं = To be communicated.

15. वामाक्षिस्पन्दनं = The throbbing of the left eye. The throbbing of the left eye in men and that of the right eye

in women is supposed to bcde ill-luck; the reverse is a sign of good luck.

पर्याकुलोऽस्मि हृदयेन = I am agitated in mind. Another mild way of saying that he apprehends danger. This is due to the throbbing of the left eye.

Stanza 4 अदक्षिणेक्षण: = Eye, not the right, *i.e.*, left eye; (also, discourteous eye).

अनिष्टं = Evil.

हतचक्षु = Wretched eye.

अपहतं ते स्फुरितं = Your throbbing is warded off.

कुशली = Happy, doing well.

त्रिभुवनैकचक्षु: = The sole eye, as it were, of the three worlds.

सहस्रदीधिति: = The sun.

स्फुटं = Certainly.

श्रेय: = Good fortune, welfare.

Stanza 5. आलोक्य...दु:खदायि = Causing excessive pain to the eyes while being seen.

रक्तच्छटा...विमुञ्चत् = Shedding streaks of blood (appearing) like its own rays.

उत्पातवात: = Portentous wind.

उत्पात...तारकाभं = Resembling a star shaken (from its place) by a portentous wind.

नभस्त: = From the sky.

एतत्...नभस्त: = What is this that falls in front of(me) with such speed from the sky ? It is really the crest jewel of Jimutavahana cut loose by Garuda and dropped drown, while he carried him to the top of the hill.

लग्नसरसमांस: = Having bloody flesh sticking to it.

कस्य पुनरयं स्यात् = Whose may this be ?

18. मैवमविज्ञाय विक्लवो भूः = Do not be alarmed without knowing the truth. अभूः—An Aorist form loses its augment when it is used in conjunction with the prohibitive particle मा.

अनेकशः = Several times, frequently.

नखमुखोत्खाता: = Dug out by the claws and the beak.

शिरोमणिः—Same as चूडामणिः = Crest jewel.

19. सोपपत्तिकं = In a reasonable way ; with reason.

कदाचिदेवमपि स्यात् = Perhaps, it may be so.

20. इयत्या वेलया = By this time.

ज्ञात्वा लघु सम्पादय = Having learnt (it) quickly, obtain it (for me); get the news to me, or inform me.

22. अपि नाम......—See IV, 23 and III, 74.

23. मुषितोऽस्मि दैवेन = I am deceived by fortune ; because, he was deprived of the merit of protecting the other serpents for a day. *Cf.* stanza 7 below.

Stanza 6. भुजङ्गमवध्यभूमिं = The place of slaughter of the serpents.

नखमुखक्षतवक्षसं = With his breast rent by (his) claws and beak. Sankhachuda has not seen Garuda do this; but he says so because he knows that the fate of the hero would be that ; च may have a disjunctive force also—'but.'

उत्पतितः = Has flown away.

निष्कारणबान्धव = Disinterested friend.

परदुःखदुःखित = Troubled at the distress of others.

विपद्वारिनिधिपतितजनोद्धरणपोत = A boat to save the people fallen into the sea of distress.

परोपकारतृणीकृतदत्तदेह = Who has given (up) his body as blade of grass (deeming it as valueless as a blade of grass) for the service of others.

Stanza 7. नाहित्राणा...माला = The fame of having saved serpents is not attained by me even for a single day.

नापि...ष्टिताज्ञा = The worthy command of my master has not been carried out by me.

दत्त्वा......न्येन = You were protected by another giving up his life.

शोच्यः = You are pitiable.

तेन वञ्चितोऽस्मि = I have been cheated by him. वञ्चितोऽसि would have been better.

This stanza gives the reason why Sankhachuda is sorry for not being eaten by Garuda and why he says he was cheated. He too is a person of noble character and is inferior only to the hero. While the hero wants to confer a benefit on others for its own sake, Sankhachuda wants to do so in obedience to the commands of his king and to earn fame for himself, or at least to ward off evil repute. He is the third set-off against the hero, though by far the strongest; the first being the Vidushaka in the first Act (7—15) and the second, Mitravasu in the third Act (69—78)

तन्नाहं...करोमि = I shall not, therefore, make myself ridiculous, living even for a moment in this state.

रुधिरधारा = The line of blood.

Stanza. 8. आदौ उत्पीड पृथ्वीं = Large at first on account of overflow. As soon as he is wounded, the blood gushes out in large quantities, and hence the line of blood will be broad.

ततः प्रविरलपतितस्थूलबिन्दुं = Then with large drops at intervals. After the first gush is over, the line becomes broken, but the drops will still be large where they fall.

अग्रे ग्रावसु आपातशीर्णप्रसृततनुकणां = Then on rocks, with small drops broken and scattered on account of the fall. When a big drop falls on rocks it is split up and the tiny particles are scattered all round.

स्थलीषु कीटकीर्णां = On the ground, filled with insects. In places where there are no rocks, *i.e.*, on grassy places, the drops of blood were surrounded by insects, such as ants.

धातुपीठे दुर्लक्ष्यां = Difficult to be seen on a bed of (coloured) mineral vein. As the rock will be coloured, it is difficult to distinguish the drops of blood on it

वनतरुशिखरे स्त्याननीलस्वरूपां = Thick and blue in colour on the tops of forest trees. The drops which fall on the leaves of trees dry up quickly and hence they will be congealed and blue.

एनां रक्तधारां निपुणमनुसरन् = Skilfully following this track of blood.

तार्क्ष्यं दिदृक्षुः = Desirous of seeing Garuda. तार्क्ष is a name of कश्यप, the father of Garuda. The son of तार्क्ष, is therefore called तार्क्ष्य.

This stanza is spoken as he follows the track of blood.

24. आकुलीकरोति = Agitates.

26. हा त्रिभुवनैकचूडामणे = The word चूडामणि here and in following speech (30) is understood in two different ways. The speaker means the hero, but the word suggests a crest-jewel to the listeners. By his act of self-sacrifice, the hero forms, as it were, a crest-jewel to the three worlds.

27. मांसलोभात् = Longing after flesh.

मस्तकादुत्खायानीयमानः = Being conveyed or carried off, having been torn out of his head.

28. अविधवा = An unwidowed one; one who has the good fortune of never losing her husband in her lifetime.

न खलु......अनुभवति = Such a form (endowed with such auspicious marks) will certainly not suffer such (inauspicious or unbearable) sorrow of widowhood.

30. चूडामणिः—Again ambiguous. The speaker, as before, uses it in its literal sense (crest-jewel), while Sankhachuda understands it in a figurative sense (the best of creatures, or the most valuable thing in the three worlds).

33. दुःखातिभाराद्बाष्पोपरुद्धकण्ठः = With the throat choked with tears through excess of sorrow.

34. *Stanza* 9. सुदुस्सहं = Extremely unbearable.

मयि संक्रान्तमेतत्ते सह्यं भविष्यति = Communicated to me, it will become endurable to you. Sorrow will become bearable when communicated to others. *Cf.* कस्येदानीं एवं वृत्तान्तं निवेद्य सह्यवेदनमिव दुःखं करिष्ये। *Priyadarsika* III. 6. and स्निग्धजनसंविभक्तं हि दुःखं सह्यवेदनं भवति। *Sakuntala*, III, 15.

35. अवसरप्राप्तः = Who got (his) turn, *i. e.*, whose turn has come, *i. e.*, according to the agreement described in IV, 20,22.

पांसुभिः......यास्यति = Becomes difficult to be seen, or becomes invisible by being covered over with dust.

Stanza 10. करुणाविष्टचेतसा = With his heart possessed of, or, filled with pity.

36. परहितव्यसनी = Devoted to (doing) good to others.

38. सत्यीभूतं = Become true.

39. पितरौ = Parents.

अप्रियवादिना = Speaking disagreeable or offensive words.

विषधरः = One who holds poison *i.e.*, a snake.

विषधरवदना......निष्क्रामति = What else can issue from the mouth of a serpent except poison? Being a serpent, one can expect nothing else to come out of his mouth except poison, which kills men.

प्राणप्रदस्य......शङ्खचूडेन = Jimutavahana, who has given him the boon of life, has been befittingly repaid by Sankhachuda. Jimutavahana saved Sankhachuda's life by offering his own life instead. What has Sankhachuda done in return? He has made his parents quit their lives by relating the sad news. Sankhachuda's words are spoken in bitter irony.

तत्किं......व्यापादयामि = Shall I kill myself now?

समाश्वासयामि = I shall console, or cheer (them) up.

40. वयमपि...जीवामः = Do we live without Jimutavahana? do you think we can live, etc.? *i, e.*, we too shall die.

41. आर्यपुत्र = Son of the honoured one, *i e*, of the father-in-law; this is an honorific designation of a husband by his wife.

42. गुरुजन...भिज्ञ Skilled in the service of (his) parents.

Stanza 11. पातयता = Letting fall.

चूडामणिं......त्वया = By thee, letting fall the crest-jewel at my feet.

लोकान्तर......विनयक्रमः = The order (proper method) of (showing) dutifulness, has not been abandoned (by you), although (you have) gone to the other world.

When Jimutavahana was alive, he used to salute his father by falling prostrate at his feet whenever he went out of his presence, or returned to it. That was his mode of showing reverence to his elders. When-ever Jimutavahana prostrated before his father, his crest-jewel came in contact with the father's feet. Now the jewel has fallen at his feet. His father says that he is letting fall the jewel at his feet, as if to make his final prostration on his way to the other world. He did not forget the usual salute to his father even when going to the other world.

एतावन्मात्रदर्शनः = Appearing only this much. The crest-jewel is all that he can now see of Jimutavahana. The crest-jewel alone can be seen; the rest of Jimutavahana's body can no more be seen. He has to be content hereafter with looking at the jewel.

हृदये दत्त्वा = Placing (it) on his chest (close to the heart.)

Stanza 12. विदूरं अवनौ अवनम्रमौलेः = With his head bent down very low on the earth.

भक्त्या शश्वत् मदीयौ चरणौ प्रणमतः = Saluting my feet frequently with reverence.

निकषणैः मसृणः अपि = Although smoothened by rubbing.

हि गाढं...हृदयं = Severs my heart deeply indeed. The antithesis is between the smoothness of the gem and its power to inflict a deep wound in his heart. Had it been rough, the edges might have cut; but even when rendered smooth, it cuts deep.

43. यस्मै...रोचते = To whom no other pleasure was agreeable except (that of) service to his parents.

स कथं...गतोऽसि = How did (could) you now, leaving your father, go to enjoy the pleasure (s) of heaven?

44. *cf.* 40 above.

45. एतद् हृदये......संतापदुःखम् = With this (jewel) on my heart, I shall rid myself of my distress of sorrow by falling into the fire.

46. पतिव्रता = A devoted, faithful and loyal wife, a chaste and virtuous wife.

आकुला = Agitated

47. तत्किं प्रतिपाल्यते = Then, what do you wait for? Why do you delay? Let us die immediately.

48. आहिताग्निः = One who maintains the consecrated fire in his house without letting it go out.

अन्येन...विहितः = The rite or ceremony (of cremation) with another fire is not prescribed. Cremation, being one of the rites due to the body, should be done only with the sacred fire which he is keeping in his house.

अग्निहोत्रशरणं = The holy fire-sanctuary; the place or apartment where the sacred fire is maintained.

अग्नीन्—There fires are maintained; they are दक्षिण, गार्हपत्य and आहवनीय.

49. पापः = Sinful or wicked person.

उत्सन्नं Destroyed.

न खलु...मनुष्ठातुं = It is not proper to commit a rash act without having ascertained (the truth).

विचित्राणि विधिविलसितानि = The manifestations of Fate are wonderful. We cannot predict what destiny might bring about. One, of whom we might surely predict death, may live long; and vice versa. The hero's father now thinks that his son is killed and resolves to die. But after all, Garuda might have recognized him and let him go. It is not, therefore, proper to commit suicide without ascertaining the truth about Jimutavahana.

50. सर्वथा......प्रेक्षिष्ये—This is more a wish than an assertion.

51. मन्दभागधेया = Unfortunate one (woman).

52. अवितथैषा भारतीभवतु = May (your) words come true. This is said with reference to the words of Sankhachuda in 49 above.

साग्नीनां = With the fire, so that there may be no delay in quitting our lives should any misfortune hpppen.

सन्ततां धारां = Continual line of drops.

53. *Stanza.* 13. कुर्वाणः......शिलाः = Making (turning) the rocks of the mountain into hollows (troughs) by rubbing

with his beak wet with blood. It is the habit of birds to rub their beaks on branches of trees or on rocks on which they perch.

प्लुष्ट = Burnt.

प्लुष्टोपान्तः......श्रेणिभिः = Burning the interior of the forest in the vicinity by the rows of flames of fire from his eyes.

सज्जत् = Clinging, adhering (to the hero.)
अवगाढ = Plunged into, entered into, depressed.
कठोर = Exceedingly hard.
घोर = Terrible.

सज्जद्वज्र......ढावनिः = With the ends of his terrible adamantine claws clinging (to the hero) plunged into the earth. The idea seems to be that the nails of Garuda, after piercing the body of the hero, have entered into the earth. They are so sharp, strong and long. The sound of this line echoes the sense. सज्जत् must be construed with "the hero" understood; otherwise it will become tautologous with अवगाढ.

शृङ्गाग्रे...दृश्यते = This enemy of serpents (Garuda) is seen from a distance on the top of the peak of Malaya.

The King of Birds is still rubbing his beak on the rocks; his looks are still fierce; his claws are still holding the hero down with force. All these indicate that his appetite is not yet satisfied. Sankhachuda, therefore, thinks that he has not yet eaten up the hero, that there is hope of he himself being eaten, if he approaches and informs Garuda that it is he, and not the hero, that was sent to be his food.

54. जन्मनः प्रभृति = Since (my) birth.
दृष्टपूर्वम् = Seen before.
न केवलं न व्यथते = Not only not feels the pain.
प्रत्युत = But on the contrary,

किमपि = To a considerable extent, very much.

Stanza 14. ग्लानि: = Fatigue, weakness.

धैर्योदधि: = Ocean of bravery, *i.e.*, a man of inexhaustible bravery.

ग्लानि:......धैर्योदधे: = There is no fatigue (seen) in this very brave person though much of his blood has been drunk by me.

उत्कर्षणं = Taking or pulling off, tearing away.

रुज् = Pain.

प्रसन्न = Pleased, tranquil.

मांसोत्क...मुखं = Though suffering the pain of the flesh being torn out, his face is pleasant with delight.

विलुप्त = Torn off, impaired.

पुलक: = Horripilation, rising of the hair.

गात्रं...लक्ष्यते = Where the body is not mutilated, there horripilation is clearly seen. Horripilation is here a sign of joy.

दृष्टि:...रिण्यपि = His eyes fall on me (he looks at me) as if on a benefactor, although I am an evil-doer (injuring him).

This stanza describes the unparalleled bravery of the hero and the supreme joy he feels in doing good to another at the cost of his life. He does not feel the pangs of death but feels joy because he is satisfying the hunger of Garuda and saving the life of another.

कुतूहलं = Curiosity.

धैर्यवृत्त्या = Bold behaviour.

55. *Stanza* 15. शिरामुखं = The end of a blood vessel; or the openings in a blood vessels.

शिरामुखै:......रक्तं = Blood still flows, or oozes, out of the ends of the blood vessel.

अद्यापि...अस्ति = There is still flesh in my body.

तृप्तिं...ते = I do not see satistaction in you (in your face.)

किं...विरतः = Why have you ceased from eating?

The stanza shows that the hero not only appears to be brave and satisfied, but is really so. When Garuda stops in the act of eating him, he asks Garuda to continue his meal, as he does not seem to be satisfied. He still breathes, although a part of his body is eaten up. This stanza shows that the hero is an heroic personality.

56. ऊर्जितमेवाभिधत्ते = He speaks nobly or spiritedly.

Stanza 16. आवर्जितं = Drawn out.

आवर्जितं...शोणितं = Blood alone has been drawn out by me from your heart by means of my beak.

धैर्येणानेन...मे = But my very heart has been taken away (captivated) by you by means of (your) this courage.

Garuda appreciates the supernatural courage of the hero.

57. क्षुधाकुलः = Troubled by hunger.

श्रवणयोग्यः = Fit to hear.

58. न खलु न खलु साहसमनुष्ठेयं = (This) rash deed is not, not indeed, to be committed.

उरः ददाति = Offers his chest.

59. विफली...आगच्छता = My desire has been made in vain (frustrated) by the arrival of Sankhachuda. The hero is sorry that his attempt to 'save Sankhachuda will be frustrated, because Garuda would now eat up the real *Naga*. It would have been better if सविषादं were added to the stage direction, or कथं changed into कष्टं.

60. कतरः = Which of the two.

कतरः...गच्छामि = I do not really know who the serpent is.

61. कथं...भ्रान्तिः = How can you make a mistake, where there is no occasion for it?

Stanza 17. आस्तां स्वस्तिकलक्ष्म वक्षसि = Let alone, never mind, the Swastika mark on the chest (of the hero). I grant that you cannot see the mark on the chest because he is covered. The Swastika is a kind of mystical mark on persons or things, denoting good luck.

तनौ ...कञ्चुकः = The slough is not seen over (his) body. He has no slough, and that you could have seen easily.

नाम = Probably, perhaps.

जल्पत एव मे = Even while I speak.

जिह्वे न गणिते...अपि = Perhaps, you have not counted the two tongues (of mine), even while (I have been) talking.

जिह्म = Dim, dark.

त्विष = Shining.

तीव्रविषाग्नि...त्विषः = Shining with the gems dimmed by the mass of smoke issuing from the terrible fire of poison.

स्फीत = Swollen.

दुःसह......स्फीताः = Swollen by the wind of sobbing (hissing) caused by unbearable sorrow.

नैताः तिस्रः फणाः पश्यसि = Do you not see these three hoods ?

Sankhachuda refers to two distinguishing marks on the body of the hero and three on his own body, two of which, the forked tongue and the triple hood, can be easily recognised, although the other is not so distinct. Nagas are sometimes represented as men with three or more hoods above their heads.

63. तिलकः = A mark made on the forehead as an ornament ; hence an ornament of anything, *i. e.*, the best.

कथं... ..अनुष्ठितं = How could you do this, uncompassionate that you are ?

64. अये—A particle of recognition.

अयमसौ = Is this......?

Stanza 18. मेरुः = A fabulous mountain round which all the planets are said to revolve. It is supposed to be at the centre of the world. It is also said to consist of gold and gems. It is one of the seven *Varshaparvatas.*

मन्दरः = The mountain used by the Gods and the demons as a churning stick when they churned the ocean for nectar.

कन्दरः = A cave.

हिमवत्—One of the seven *Varshaparvatas.*

महेन्द्रः—One of the seven *Kulaparvatas.*

कैलासः—A peak of the Himalayas; residence of Siva and Kubera.

मलयः—One of the seven *Kulaparvatas.*

प्राग्भारः = The top or summit of a mountain.

तेषु तेषु दिक्कुञ्जेषु = In caves or bowers in different quarters.

बहुशः = Frequently.

लोकालोकः—According to Hindu Puranic geography, the world is composed of seven *dwipas* or island-continents surrounded by seven oceans. These alternately encircle one another. They are thus in the form of concentric circles. लोकालोक is the mountain that encircles the whole world and is situated beyond the sea of fresh water which surrounds the last of the seven continents; beyond this mountain, there is complete darkness and there is light only on this side of it. It thus divides the visible world from the regions of darkness.

लोकालोकविचारिचारणगणैः = By the groups of celestial singers roaming over the Lokaloka mountain.

चारणः = A celestial singer, heavenly chorister.

उद्गीयमानं = Being sung loudly.

अंहः पङ्कः = Mire of sin.

65. उद्विग्नः = Sorrowful.

66. किमस्थानमिदमावेगस्य = Is there no occasion for anxiety or agitation ?

Stanza 19. युक्तं......मां = Is it proper for you to send me to a place even lower than the *Patala* ? *i.e.*, to *Naraka* which is lower than *Patala* ? In fact it is the lowest of the worlds. Up till now Sankhachuda was a resident of *Patala*. As his body was saved by the hero by the sacrfice of his own body, Sankhachuda will go to *Naraka*. It is, therefore, the act of self-sacrifice that sends him to hell. Although the hero asks him to go to *Patala*, he will have to go to hell. The hero is therefore sending him to hell. Is it proper ? — asks Sankhachuda. Between the words पातालतलादपि and तलं the word अधस्तनं is to be understood.

67. करुणार्द्रचेतसा = With his mind wet with pity, *i e*, filled with pity.

मद्ग्रासगोचरपतितस्य = Who has fallen within the range of my food.

अकृत्यमेतत् = This improper act or crime.

किं बहुना = In short. (*Lit.* why with many words ?)

महापातकः = Great sin.

अग्निप्रवेशादृते—ऋते = Except, with the one exception of — governs the Ablative.

प्रायश्चित्तं = Atonement ; expiation.

प्रतिपालयामि = I shall wait for.

69. ईदृगवस्थं मामालोक्य = Seeing me in this state.

सहसा = Suddenly.

कदाचित् जह्यताम् = Perhaps leave.

70. *Stanza* 20. आत्मीयः...क्रमः = Where is truly the consideration of "one's own" and "another's" in compassion ? *i.e.*, it is true that a man, whose heart is full of compassion, will not wait to consider whether the benefit of his pity

should go to his own people or to strangers. A compassionate person will show pity equally to an unrelated man as to a relative. But you have not taken into consideration another thing.

किं रक्ष्या......कथम् = Why did not the consideration weigh upon your mind whether you should save one man or many ? You wanted to save Sankhachuda by giving up your life. You know that we cannot live without you. So, to save one person you are sacrificing the lives of four or five persons. If you had allowed one (*i.e.*, Sankhachuda) to die, we would all have lived. Is it not better to let one person die and save four, rather than save one and kill four ? *cf* अल्पस्य हेतोर्बहु हातुमिच्छन्विचारमूढः प्रतिभासि मे त्वम्। *Raghuvamsa* II, 47.

येन = Because.

तार्क्ष्यात्......कुर्वता = By you, giving up your life to protect the serpent from Garuda.

आत्मा......स्कुलम् = The whole of our family consisting of yourself, the parents and the daughter-in-law has been killed.

इति is used to include under one head a number of separate objects.

71. तवाविरत......भवत्यग्निः = The fire is being extinguished by the continual stream of your tears.

73. पुत्रघातलज्जया = On account of the shame of having killed his son.

तटस्थ एवास्मि जलनिधेः = I am even standing on the shore of the ocean ; I am very near the ocean.

Stanza 21. ज्वालाभङ्गैः = By the waves of flames. *i.e.*, by waves coming wave on wave.

त्रिलोकी......कल्पैः = Resembling the ends of the tongues of *Kala*, shaking through the desire to devour the three

worlds. *Kala* is the Supreme Spirit regarded as the destroyer of the universe, being a personification of the destructive principle.

सर्पद्भिः हस्तैः = By the moving hands. Understand इव after हस्तैः.

कवलीकर्तुमीशे = Capable of swallowing at one gulp.

Connect सप्त with समुद्रान्.

उत्पातवातप्रसरपटुतरैः = More violent in motion than the portentous wind.

धुक्षित = Kindled.

कल्पावसानज्वलनभयकरे = Fierce or terrible like the fire at the end of a *Kalpa*. वाडवाग्निः—The submarine fire.

सप्तहस्तैस्तृणमिव = With his seven hands as if it were a (dried) blade of grass. The sevenfold nature of अग्निः is also seen in the words सप्तार्चिः, सप्तजिह्वः, सप्तज्वालः. *cf.* the *Mantra* चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्तहस्तासो अस्य of the *Upanishad.*

Garuda says that he will kindle the submarine fire into flame by the wind of his wings and fall into it, as an atonement for the sin he has committed (see 67 above). Garuda says this aloud; so that the hero hears it and prevents him from doing so (see 74).

74. प्रतीकारः = Remedy.

अध्यवसायः = Resolution.

76. प्रतिपालय क्षणमेकं = Wait a minute.

78. दिष्ट्या वर्धसे—See II. 35, above.

ध्रियते = Continues to live, has a hold upon life.

पर्युपास्यमानः = Being respectfully attended upon; being worshipped.

79. कृतार्थोस्मि = I am satisfied.

अक्षतशरीरस्य = Of uninjured body.

पुत्रक = *cf.* iv. 29, above.

80. अतिप्रियमिति कृत्वा = As it is too much of happiness.

न प्रत्येति — Does not believe. Though she sees her husband alive, her heart says "it is too good to be true."

84. वाङ्मात्रेणापि = Even by words; although you are not able to get up and bow down before me.

86. आः = A particle implying anger.

परात्मरक्षितजीवित = O thou whose life has been saved by another's, at the risk of another's.

कथं गर्भस्थ......ऽसि = Why did you not die, or perish, even while in the womb (of your mother)?

मरणातिगं = Surpassing (the pangs of) death.

87. नृशंसः = Cruel person.

असमीक्ष्यकारिता = Inconsiderateness.

विजृम्भितं = Manifestation, display, result.

90. प्रेक्षमाणानामेवास्माकं = Even while we are looking (at you); even in our sight.

91. अमङ्गल्यवादिनी = Speaker of inauspicious (words).

92. वरं...प्रेक्षस्व = It is better you see (your) husband's face for this much time (for the short time at your disposal)

95. *Stanza* 22. विलुप्तशेषाङ्गतया = As the other limbs have disappeared (by being eaten by Garuda).

निराश्रयत्वादिव = As if for want of shelter.

कण्ठदेशं प्रयातान् = Which are about to depart. On their way out, they have reached the throat.

कथं......व्रजामि = Why do I, a sinful person, not go (break) into a hundred pieces, *i.e.*, not die?

96. येदृशं......परित्यजामि — The heroine in this drama cuts a poor figure. She merely echoes the words of another Perhaps the author wished to lay great stress upon the

propriety of self-effacement in a model daughter-in-law in the presence of revered elders ; perhaps also on the reserved and austere nature of Malayavati.

97. नृशंसः = See 87, above.

आभरणानामपि कृतशोभं (शरीरं) = Which adorns even the ornaments. *cf.* आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः । उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ *Vikramorvasiyam*, II, 33 (Stanza 3).

एतदवस्थं कृतं—Brought into this state ; impaired.

98. ननु...परमार्थतः = In reality this (body) was (repulsive) like this even before ; its beauty was only apparent.

St. 23. मेदस् = Fat.

मज्जा = The marrow of the bones and flesh.

मेदोऽस्थि.........संघाते = A collection of fat, bones, flesh, marrow and blood. There is a particular school of philosophic thought in India, which lays great stress upon the worthlessness of the body.

त्वचावृते = Covered by the skin.

शोभा = Beauty.

बीभत्सदर्शने = Appearing loathsome.

cf. Similar remarks of the hero about the body on a previous occasion, IV, 23.

99. नरकानलज्वालावलीढमिव = As if surrounded by the flames of hell-fire. By his cruel act, he will go to hell, and he feels as if he is already suffering the torments of hell.

For येनाहं मुच्येय read येन मुच्येऽहं.

100. प्रतिपक्षं = Opposite, *i.e.*, virtue which is the opposite of sin. The hero does not teach him expiation, but advises. him to be virtuous in future.

103. जानुभ्यां स्थित्वा = Kneeling.

104. *Stanza* 24. नित्यं......प्रतिविरम=Abstain rom killing living creatures every day.

कुरु प्राक्कृतस्यानुतापं=Repent what is done before.

दिशन् सर्वसत्त्वेषु अभीतिं=Showing (by a benevolent appearance) no cause of terror among all beings.

यत्नात् पुण्यप्रवाहं समुपचिनु=By strenuous attempt, swell the flood of virtue.

मग्न=Sunk, being drowned.

न फलति=Does not bear fruit, *i.e.*, will have no effect.

प्राणिहिंसासमुत्थं परिणतं एनः=Sin arising from the destruction of living beings, that has become ripe. When a sin becomes परिणत or ripe, it yields fruit which has to be tasted by the sinner. But in this case, even the ripened sin will not bear fruit as it will be मग्न in the swollen पुण्यप्रवाह.

दुर्गाधे:...ह्रदस्य=Like a bit of salt thrown into the unfathomable waters of a deep lake.

Atonement is for a sin committed unintentionally. As Garuda killed the serpents wilfully, there is no atonement for the sin. Hence the hero advises Garuda to accumulate virtue by doing good to all creatures in future and by repenting what he has done. If he thus continually practises virtue, it may in course of time exceed in quantity the sin committed by him and overcome its effects. The sin will sink in the flood of virtue, and being immersed in it, will not have any effect; just as a small bit of salt thrown into a bottomless lake cannot alter the taste of the water. This stanza teaches *ahimsa* to all creatures; which is considered to be the highest virtue in all religions.

105. *Stanza* 25. अज्ञाननिद्रया=By the sleep of ignorance.

प्रतिबोधितः=Aroused.

सर्वप्राणिवधात्=From destroying all creatures.

विरतः = Ceased.

Stanza 26. क्वचिद्द्वी...निवहैः = In some places (appearing) like islands, with the collection of (their) hoods broad as sand banks. Snakes lying down in groups appear like islands and their hoods, being white, appear like sand banks.

कृतावर्त...क्वचिदपी = In some places being mistaken for whirlpools with their bodies being coiled round.

व्रजन्...प्रतिसमः = And in other places resembling bridges, as their bodies are stretched.

समाजो...सुखं = Let the assemblage of snakes sport with pleasure in the ocean.

Hitherto the snakes could not come out of the nether world and sport at pleasure on the shore, owing to their fear of Garuda; now that Garuda has ceased killing them, they can hereafter disport themselves as they like.

Stanza 27. स्रस्तान् = Hanging loosely down.

आपादलिम्बान् = Hanging down to the feet, *i. e.*, reaching the feet. The hair is so long that the ends reach down to the feet.

घनतिमिरनिभान् = Resembling thick darkness (in their colour). Their hair is as black as pitch darkness.

सिन्दूरेण दिग्धैरिव = As if besmeared with red-lead.

प्रथमरविकरस्पर्शताम्रैः = Red by the contact of the earliest rays of the (rising) sun. Hitherto, the serpent-maidens were confined to their houses and could not venture out, owing to the fear of Garuda; hence their cheeks were never lighted by the rays of the sun. Now that the fear of Garuda is gone, they can come out and their pale cheeks will shine rosy red in the early rays of the rising sun.

आयासिनाङ्ग्योप्यवगणितरुजः = Not counting the trouble, although their bodies are fatigued. They are eager to praise your virtues because you freed them of their fear; therefore they do not care for the trouble caused by their fatigue.

नित्यं...तवैव = May the serpent maidens daily sing, with affection, only of this, your fame.

106. अनुमोदामहे वयम् = We approve of it.

दृढसमाधिः—Of firm concentrated purpose.

St 28. उत्प्रेक्षमाणा = Guessing, suspecting.

तार्क्ष्य...निपातितं = Fallen by the tip of the beak of Garuda.

स्वःदुखदुःखिता = Troubled with your sorrow.

107. धन्या......प्रेक्षिष्यते = That mother is really fortunate who sees the face of a son who has fallen into the mouth of Garuda and whose body is still uninjured. Said in reference to the mother of Sankhachuda who will have the good fortune of seeing her son uninjured, although he had been offered as food to Garuda. But Sankhachuda says that her words will become true only if the prince survives. He means that he will go home only if the hero survives; if he dies, he too will die with him. In that case, his mother will see his face only if the hero lives, but not otherwise.

109. परार्थसम्पादनरसापेक्षात् = Owing to the desire for the pleasure of bringing about the good of others.

मर्मच्छेदिन्योवेदनाः = The agonies piercing the vital parts, excessively painful anguish.

113. समानय = Bring together. He will not go away from the world without saluting his parents.

114. अनाथीकृतं जगत् = The world is deprived of its protector.

115. पश्चिमः = Last. see IV. 76.

Stanza 29. गात्राणि = Limbs.

सचेतनत्वं = Sensibility.

स्फुटाक्षरपदां = Of words whose syllables are distinctly pronounced.

निमीलितं = Closed.

विवशः = Insensible.

असवः = Lives. They are said to be ten in number, five external and five internal.

संरक्षता पन्नगमद्य पुण्यं = —See IV. 84 (stanza 26.)

116. गुरुजनवत्सल = Dear to parents.

लोचनानन्द = Pleasure to the eyes.

कथं ...दर्शनम् = How can I see you again?

117. निखिलजनवत्सल = Dear to all people.

सर्वगुणनिधे = Mine of all (good) qualities.

Stanza 30. धैर्यं निराधारं = Courage (has become) supportless. Courage has lost its prop; hitherto, it was resting on him alone. *i.e*, he was the only courageous man.

कमिव...विनयः = In whom will humility take refuge? He was the sole receptacle of humility.

क्षमः...इह = Who is competent here (*i.e*, in this world) to bear forgiveness? He alone was truly forgiving.

दानपरता विरता = Devotion to charity has come to an end. He alone was devoted to charity *cf.* दत्तो दत्तमनोरथाधिकफलः कल्पद्रुमोऽप्यर्थिने, I, II (st. 7) above.

हतं सत्यं सत्यं = Truth is really killed. There is no truth after him. He alone was truthful.

व्रजतु...कृपणा = Where shall poor pity go now? It was resting in him. It has lost its support.

जगज्जातं शून्यं = The world has become empty. There are no men worth the name now on the earth. It is, as it were, empty of *men* in the real sense of the term.

All this has happened as you have gone to the other world. This stanza enumerates the qualities of the hero.

118. निर्घृणहृदये = She of uncompassionate heart. (Vocative).

वज्रकठिनदेह = She whose body is hard as adamant. (Vocative).

119. निष्कारणपरोपकारव्रत = Vowed to do good to others without (any) motive.

अन्वेति = Follows.

120. उपरतः = Dead. According to the rules of dramaturgy, the death of no person, much less of the hero, should be shown on the stage. Here it is exhibited because he does not really die but is revived soon after.

121. सिक्त्वा = Having sprinkled. Why do you not make my son alive by sprinkling ambrosia? This reminded Garuda of *amrita* which is required to make all the dead serpents alive, and to give a happy conclusion to the drama.

लोकपालाः = The protectors or guardian deities of the eight quarters. They are in order, beginning with the east and proceeding clockwise, इन्द्रः, वह्निः, पितृपतिः, नैऋतः, वरुणः, मरुत्, कुबेरः and ईशः

122. संकीर्तनात् = By repeating or mentioning the name.

मन्ये परिमृष्टमयशः = I think my infamy is wiped off; because he will shower *amrita* and make the hero as well as the dead serpents alive again.

त्रिदशपतिः = Indra. A God is called त्रिदश, because he is supposed to be always of thirty years of age; or of having only three *dasas*, boy-hood, youth and man-hood, and never old age.

अभ्यर्थ्य = Having requested.

अस्थिशेषानुरगपतीन् = The serpents of whom only the bones are left.

अथ = If.

Stanza 31. पक्षोत्क्षिप्ताम्बुनाथः = Having thrown aside the Lord of the Waters (God Varuna) with my wings.

पटुतरपतनप्रेर्यमाणैः समीरैः = By the winds caused by (my) very violent flying. *cf* स्वपक्षपवनापास्तसमस्तसागरजलः IV, 14. above.

प्लोषः = Burning.

विधुर = Distressed.

नेत्रार्चिः...द्वाशार्कः = Having made the twelve Sun-Gods and the Fire-God fall down in a faint, by the burning fire of my eyes. Not even the Sun-God can stand the fiery eye of Garuda. The nnmber of Adityas is supposed to be twelve (perhaps referring to the sun in the twelve months of the year). The twelve suns are supposed to shine together at the destruction of the universe.

शक्रः = Indra. His weapon is अशनि or the thunderbolt.

धनदः = Kubera, the wealth-giver. His weapon is गदा or club.

प्रेतलोकेशण्डः = Yama, the ruler of the world of the dead. His weapon is दण्डः a stick or staff.

चर्व्वा...दण्डान् = Having crushed with my beak the thunderbolt of Indra, the mace of Kubera and the staff of Yama.

आजौ निर्जित्य देवान् = Having conquered the Gods in battle.

क्षणं......त्सृजामि = Let fall the shower (in the form) of *Amrita* in a moment. *Amrita* is supposed to revive the dead, and make the living immortal. Before the shower falls, however, the hero is revived by Gauri, but the shower revives the snakes.

साटोप = Proudly, in a stately or majestic manner

123. समाहृत्य = Collecting.

चिताग्निं = But as he is an *ahitagni*, he cannot fall into the flaming pyre, unless it is lit up by the fire brought by him.

भ्रातुः ते = Your brother. *Cf.* what Sankhachuda's mother said of the hero in IV, 68.

दुःखं भविष्यति — *Cf.* विदितं खलु ते यथा स्मरः क्षणमप्युत्सहते न मां विना। *Kumarasambhava* IV, 32.

125. नन्वग्रग एवाहं युष्माकं = But I precede you. *i.e*, I shall be the first to fall in the fire.

126 *Stanza* 32. मे दुष्कृतैः = By my sins.

कथं—किं — One of these is redundant. But unbearable sorrow does not care for the rules of grammar.

This stanza is the same as the 17th stanza, with appropriate changes to suit the context.

127. त्वयाज्ञप्तं......इति — *Cf.* I. 43.

तत्कथं......संवृत्ता = Then how is it that you have become a liar on account of my unfortunate self?

129. अये — An interjection showing 'surprise' or 'wonder.'

अमोघदर्शना = Whose manifestation (to the mortal eyes) never in vain.

130 अलीकवादिनी = Telling a lie.

कमण्डलूदकेनाभ्युक्ष्य = Sprinkling with the water of her pot. कमण्डलु is an earthen or wooden water-pot used by ascetics; often it is made of the rind of a gourd.

Stanza 33. निजेन जीवितेनापि = Even by your own life.

131. दिष्ट्या वर्धसे — *Cf.* II 35.

प्रत्युज्जीवितः = Revived.

132. प्रसादः = Favour.

133. अमोघदर्शना — *Cf.* 129 above.

Stanza 34. अभिलषिताधिकवरदे = Granting boons in excess of desires.

प्रणिपतितजनार्तिहारिणि = Relieving the distress of people falling prostrate before (her).

शरण्ये = Fit to take refuge in.

विद्याधरवन्दिते = Adored by Vidyadharas.

134. अनभ्रा वृष्टिः = A shower from a cloudless sky. The expression is generally used in reference to something quite unexpected or sudden; but here it is used literally, as the shower of *Amrita* is really falling, *cf.* 122 above; but in *Ratnavali* III, 89 it is used in its metaphorical sense.

135. अस्थिशेषान् = Whose bones alone remain.

समुपजातपश्चात्तापः = Repentant.

पातिता = Made to fall.

किं न पश्यति भवान् = How is it you do not see? भवान् agrees with a verb in the third person.

Stanza 35. संप्राप्ताखण्डदेहाः = Having obtained their complete bodies.

स्फुट......रुत्तमाङ्गैः = With (their) heads shining with the rays of the bright gems.

जिह्वाकोटि......लिहन्तः = Licking the earth with the two ends of the tongues with a desire to taste the *Amrita*.

सम्प्रत्याबद्धवेगाः = Obtaining speed now.

मलयगिरि......इव = Like the flow of rivers from the Malaya mountain. The snakes are compared to the streams of water, because they are white and they proceed in zigzag courses to the sea.

वक्रैः प्रस्थानमार्गैः = By the wavy manner of their movements.

नत्वं......योग्यः = You are not fit merely for the gift of life being bestowed on you. That would be too insignificant reward for such as you.

Stanza 36. हंसांसाहत......पङ्कोक्षितैः = Sprinkled with the pasty liquid made by being mixed with the pollen of golden lotuses shaken down by the shoulder-blades of swans.

उत्पन्नैर्मम मानसात् = Produced from my mind. It also suggests 'produced from my Manasa (lake)'.

महापावनैः = Very sanctifying

स्वेच्छानिर्मित......निहितैः = Placed in golden jars produced by (my) will.

Gauri herself crowns him Emperor of the Vidyadharas in order to fulfil her promise to Malayavati

Stanza 37. अग्रेसरो......रत्नं = May this gem of a golden discus be the foremost.

एष......चतुर्भिः = And this elephant with (its) four white tusks.

श्यामो हरिः = The black steed.

मलयवती अपि च = And Malayavati too. She too is one of the precious things possessed by an emperor. Although she is already married and obtained, Gauri counts her among the precious things.

अमूनि रत्नानि ते = These gems (given by me) to you.

This stanza enumerates four of the seven jewels which an emperor should possess (according to Buddhistic notions); they are (1) चक्ररत्नं, (2) हस्तिरत्नं, (3) अश्वरत्नं (4) स्त्रीरत्नं (5) मणिरत्नं, (6) गृहपतिरत्नं, (7) परिणायकरत्नं

शारदशशाङ्क......हस्ताः = Having in their hands chowries white like the autumnal moon. This is a royal insignia. When a king is crowned, his vassals fan him with chowries.

मणिमरीचि......भक्तयः = Decorated with gleaming rainbow colours issuing from the flashes of the gems.

भक्तिनामितपूर्वकायाः = With the fore-part of their bodies bent down in homage.

प्रणमन्ति नमन्ति च = Bow low down before you and do you homage.

मतङ्गहतकः—Because he usurped the hero's kingdom. Now he too has become the hero's vassal and pays him homage.

तदुच्यतां......उपकरोमि = Tell (me) what other favour I can do for you. This is the usual question at the close of a drama. It is generally addressed to the hero, who has attained his object, by a character superior to him and who has done him a favour. The question is put to elicit the answer from the hero that he is completely satisfied and happy, and also to make a final request (to God) to make the whole world satisfied and happy like himself. This question is technically known as उपसंहार or close; and the desire expressed by the hero for the welfare of the world is known as प्रशस्तिः or भरतवाक्यम्.

136. *Stanza* 38. पतगपतिभयात् त्रातः = Protected from the fear of the Lord of Birds, *i. e.*, Garuda.

वैनतेयः विनीतः = Garuda is humbled.

प्राग्भक्षिताः = Devoured before.

विषधरपतयः = The Serpent-Lords.

जीविताः = Revived.

मत्प्राणाप्त्या = By my regaining life, *i.e.*, on account of my revival.

असवः = Lives. (see stanza V, 29)

प्रियमपर......यत् = Is there anything dearer, that can be wished for ?

The self-sacrificing hero mentions Sankhachuda's safety and the revival of the snakes even before the lives of his parents and the appearance of Gauri. The ultimate object of the drama is the joy of serpents and not the marriage of the hero or the attainment of overlordship by him.

तथापीदमस्तु भरतवाक्यं = Yet, may this be (happen or come to pass) the speech of Bharata. The Bharatavakya is the final benediction. From the term, we may infer that it is spoken by all the actors together. The Sanskritists lay down that every composition must begin and end with a benediction.

Stanza 39. हृष्टशिखण्डिताण्डवकृते = For the dance of the delighted peacocks, *i. e.,* for making the peacocks dance with pleasure. Peacocks begin to dance through delight at the sight of the rain-clouds in the sky.

अम्बुदाः काले वृष्टिं मुञ्चन्तु = May the clouds deliver rain at the proper season.

प्रतिरूढ......स्थोत्तरीयां = Possessed of a permanent green upper garment of growing corn. The green corn growing on the earth is compared to an upper garment. The desire of the hero is that the earth may always be covered with green corn; because it is the most essential requisite for all creatures.

क्षितिं कुर्वन्तु = May (the clouds) make the earth (as described above).

चिन्वानाः सुकृतानि = Accumulating virtues.

वीतविपदः = Freed from calamities.

निर्मत्सरैः मानसैः = With minds free from malice.

सततं मोदन्तां = May (the people) always rejoice.

बान्धवसुहृद्गोष्ठीप्रमोदाः = Rejoicing in the company of relatives and friends.

With the first two lines *cf.* उर्वीमुद्दामसस्यां जनयतु विसृजन् वासवो वृष्टिमिष्टां, first line of the Bharatavakya in both *Ratnavali* and *Priyadarsika* and भवतु वसुमती सर्वसम्पन्नसस्या पर्जन्यः कालवर्षी, Bharatavakya in the *Mrichchakatika.* Bhavabhuti adapted the fourth line with a slight variation in the Bharatavakya of his *Malatimadhava*; *cf.* मोदन्तां घनबन्धुबान्धव सुहृद्गोष्ठी प्रमोदाः प्रजाः ॥

APPENDIX

I

On the bearing of the two Nandi stanzas on the plot of the play.

The bearing of the 1*st stanza on the plot*: According to the dictum "काव्यार्थसूचनं कैश्चिन्नान्यासेव निरूप्यते" the poet briefly hints at the plot of the play in the first two stanzas which form its Nandi. The main idea in the first stanza consists of a rebuke addressed to Buddha Jina, by whom evidently is implied the hero of the play, Jimutavahana, the triumpher over the bonds of flesh, and as such unyielding to considerations of personal gain and self-interest. The rebuke, therefore, may be applied to him in three aspects; and as such, three different parts of the plot are hinted at.

1. In the first place, the मारवधू may be taken to represent the राज्यश्री, the maid of royalty, whom the hero is not mindful of. The *Vidushaka* takes the hero to task for his neglect of his kingdom. The kingdom is oppressed by Matanga and others (अनङ्गशरातुर); he is the rightful protector (त्राता) and yet he is indifferent; he has granted unto the world the *Kalpa-taru* itself; but now he abandons his own subjects. Thus his kindness to them is only feigned. No more hard-hearted person can be imagined. Thus the subjects complained to him against his indifference. But he was a Jina; he could not be shaken from his resolution to go and live in the forest to serve his aged parents. Thus the story of Act I is briefly hinted at.

II. Secondly, the मारवधू may be taken to represent Malayavati (the heroine of the play), in which case the story of Act II is implied. Charmed with each other's beauty, Jimutavahana and Malayavati fall in love. They pine and long to meet again. Such a meeting takes place in the penance-grove near Gauri's temple. Both are under the same bower ; Jimutavahana, not noticing the maiden, beguiles himself with drawing a portrait of his love ; but Malayavati watches it and mistakes it to be the representation of some other maiden with whom she imagines the hero to be in love. In this case, Malayavati is the अनङ्गशरातुरजन. Really she is love-sick ; she feels jealous (सेर्ष्यं) and grieved, and though he had it in his power to make her happy, he was merciless. The kindness which he had shown to her, at their first meeting in the temple of the Goddess Gauri, was all feigned ; his refusal of Mitravasu's offer of Malayavati was the consummation of his cruelty ; no निर्घृणतर could, therefore, be imagined. But though thus misconstrued, the hero was really in love with her. His beloved, as distinct from Mitravasu's sister, was again a मिथ्या—an illusion. Under this illusion, he was really proving unkind to his own love and so was unparalleled in cruelty. But he soon became बुद्ध; he found out his mistake. He sees that it is his own love that is in peril ; he steps foward and rescues her. The lovers recognise each other. Mitravasu's offer is accepted, and the marriage of Jimutavahana and Malayavati is decided on. He was thus *Jina* ; he had become successful in his love. They were then in the sweet raptures of youthful love with all its glory. Thus a portion of Act III is also hinted at.

III. Thirdly, the rebuke may be taken as addressed by the hero's mother and other relatives. The hero lies in the last pangs of death, with his eyes closed as if he were in deep meditation ; and they ask, " What happiness are you thinking of ? Open your eyes for a moment and look on us who depend on you for our happiness. In your very act of saving the serpent, you have failed to protect us. Lo ! your mercy and benevolence are absolutely feigned. You wish to save a single life, leaving a whole family to perish (Vide Act V. 70 आत्मीयः पर etc.) ; no one can be more hard-hearted than you"; thus was he rebuked by them. But though apparently subjecting him and them to misery, nay, to destruction, he was really a *Jina* ; he triumphed over all the pains of the body, he triumphed over his enemies, he triumphed over death itself. Thus the story of Act V is touched upon.

The bearing of the 2nd stanza on the plot : In this stanza, the main story of Acts IV and V of the play, *viz.*, the protection afforded to Sankhachuda by Jimutavahana by offering his own life to Garuda, is hinted at. 'मुनीन्द्रः' in the last line refers, of course, to Jimutavahana, who was indeed so resolute in his determination to save the serpent that he did not care even for the loss of his own life. (Vide Act V 55. शिरामुखैः स्यन्दत एव रक्तं etc.) He was, indeed, the Lord of the Munis—a बोधिसत्त्व—and worldly bonds had no attraction for him. योगपीठात refers to the वध्यशिलातल, the rock of execution, on which the hero had seated himself, covered with the newly-sent red bridal cloths as with a योगपट्ट, to be seized by Garuda for his victim in place of the serpent ; whereon he rejoices that he is dying a glorious death to save the life of another. (Vide Act IV 84. संरक्षता पन्नगमद्य पुण्यं etc.

He is not to be shaken (अचलितः) from this determination (व्यायन्) to give up his life for the sake of the *Naga*, by any one of the various wordly considerations, such as his love for Malayavati, his devotion to his parents, his aspiration to become the Emperor of the Vidyadharas, etc. By 'कामेनाकृष्य चापं, we are to understand that even his love for Malayavati, with all the pleasures of a newly wedded life, had no charm to him in changing his resolution. (Vide Act IV. 82. न तथा सुखयति मन्ये etc.) Or, it may be taken to refer to his filial affection, which he preferred to the pleasures of royalty, but which could not shake him now from his resolution to give up his life to save the serpent (Vide Act IV. 82. शयितेन मातुरङ्के etc.). 'हतपटु...मारवीरैः'—The Mara here referred to may be taken to be Mitravasu, the hero's brother-in-law; and the वीराः are his warriors who are ready to crush down the wicked Matanga, a kinsman of Jimutavahana, who had treacherously taken possession of the hero's kingdom; only Jimutavahana's permission is required, and these Siddhas, the followers of Mitravasu, would soon vanquish the enemy in battle and establish the prince on the throne as the Emperor of the Vidyadharas (Vide Act III. 75. अतस्तदुच्छित्तये etc). Even this inducement had no effect upon him (Vide Act III. 76 स्वशरीरमपि परार्थे etc). 'भ्रूभङ्गोत्कम्प......दिव्यनारीजनेन' might be taken in two ways. In the first place, the दिव्यनारीजन may refer to the mother of Sankhachuda, who, though anxious that her son should be saved from the maw of Garuda, would not do it at the cost of the hero's life. When Jimutavahana appears before her for the first time saying 'नन्वहमहं' in response to her cry हा पुत्रक...कस्तेऽपरः परित्राणं

करिष्यति etc. (Vide Act IV. 57), she mistakes him for Garuda and hence the भ्रूभङ्ग and the उत्कम्प, which she feels on account of her indignasion against Garuda for his mercilessness, and the subsequent fear which overtakes her heart. But she soon comes to know of her mistake and gazes at him in wonder when she finds that there are still such self-sacrificing beings as Jimutavahana in the world; she smiles at his well-meant but foolhardy request 'ममैतदम्बार्पय वध्यचिह्नं etc. (Vide Act IV. 67); and her motherly eyes fall upon him with the same amount of affection as upon her own son (Vide Act IV. 68. जात, त्वं शङ्खचूडनिर्विशेष एव पुत्रकः ect.); but even her persuasion could not dissude him from his purpose. Secondly, the 'दिव्यनारीजनेन' may refer to the Goddess Gauri who appears in response to the appeal of her devotee, Malayavati, to save the prince. The prince, having been torn by Garuda, is expiring, and his parents are preparing to die with him, when Malayavati, strong in the heroic fortitude of unfaltering faith and the hope it inspires, calls upon Gauri in a taunting manner to make good her promised blessing (Vide Act V. I27. भगवति गौरि...तत्कथं मम मन्दभाग्यायाः कृते त्वमलीकवचना संवृत्ता?) Gauri appears in haste and, repudiating as it were the charge brought against her, says वत्से, कथमहं अलीकवचना भवेयम्?' Even the Goddess is surprised to see the strength of mind of the hero (Vide Act V, 130. निजेन जीवितेनापि etc): she smiles at the simplicity of the people there in believing that such a great soul would perish in that way, and her loving eyes fall upon the prince who is soon restored to the arms of his loving wife and his devoted parents, in the fulness of his life and health.

The expression सिद्धैः प्रह्वोत्तमाङ्गैः' may be interpreted in two ways. The प्रह्वोत्तमाङ्गाः may mean the Nagas with their hoods bent down now revived and restored to the race by the shower of nectar poured down by Garuda, and who are once and for all saved from Garuda through the mediation of the prince to whom they pay their grateful homage. Or, it may refer to the Siddhas and the Vidyadharas, including Matanga, who make their obeisance to the prince, now crowned as the Emperor of the Vidyadharas by Goddess Gauri. herself (Vide Act V. 135. आलोक्यन्ताममी......विद्याधरपतयः) 'पुलकितवपुषा...वासवेन'—This may be literally taken to refer to Indra and the other gods; or to Garuda who, full of wonder at the fortitude of the prince even when he is being eaten up (Vide. Act V. 54. जन्मतः प्रभृति...तद्भवतु न भक्षयाम्येनम्), and repenting of his sin, sprinkles a shower of nectar from *Devaloka* to revive a prince who rejoiced that he was dying a glorious death to save the life of another.

APPENDIX II

ON METRE.

Sanskrit stanzas are combinations of four lines (padas) of equal or unequal length which are regulated by the number of syllables (*aksharas*) or of syllabic instants (*matras*). A stanza regulated by the number of syllables is called a *vritta*; and that regulated by the number of syllabic instants, a *jati*. When the four lines of a stanza consist of the same number of syllables, it is called a समवृत्तम्; a stanza

in which the alternate lines agree in the number of syllables is called an अर्धसमवृत्तम्, while that in which the four lines are dissimilar to one another is called a विषमवृत्तम्.

For purposes of metre, two classes of syllables are distinguished, viz. *laghu* and *guru*. A syllable is *guru* when its quantity is long ; which happens when its vowel is long, or when the syllable is followed by an *anusvara* or a *visarga*, or followed by a syllable consisting more than one consonant; all other syllables are *laghu*. The last syllable of a line, however, may be considered a *guru* according to the exigencies of metre, although it is *laghu*. A *laghu* syllable is said to consist of one *matra*, and a *guru*, of two.

For purposes of scansion, two kinds of feet (*ganas*) are recognised. A group of three syllables or of four *matras* is called a *gana*. A *vritta*, therefore, is divided into feet (*ganas*) of three syllables each and a *jati* into feet(*ganas*) of four *matras* each. The *ganas* are named differently, according to the nature of each of the syllables constituting it. As each of the three syllables of a *gana* may either be short or long, we get $2 \times 2 \times 2$ or 8 different *ganas* which are symbolised by eight different letters ; म indicates a *gana* in which all the three syllables are *guru* ; य one in which the first is a *laghu* and the rest *guru* ; र, one in which the middle one is *laghu* and the extremes *guru* ; स, one in which the last one is *guru* and the others *laghu* ; त, one in which the last one is *laghu* and the others *guru* ; ज, one in which the middle one is *guru* and the extremes *laghu* ; भ one in which the first is *guru* and the rest *laghu* ; and न signifies a *gana* in which all the three syllables are *laghu*.

The *vrittas* are differently named according to the different combinations of these *ganas*; and similarly the *jatis* are differently named according to the number of *matras*, or number of *ganas* of four *matras* each, constituting them.

Denoting a *guru* by the symbol—and a *laghu* by the symbol | we may represent the eight *ganas* symbolically in the following manner:

— — — : म : six *matras.*
| — — : य : five *matras.*
— | — : र : five *matras.*
| | — : स : four *matras.*
— — | : त : five *matras.*
| — | : ज : four *matras.*
— | | : भ : four *matras.*
| | | : न : three *matras.*

Guru and *laghu* are represented by the first letter of their names; thus—is called ग and | is called ल. As each *gana* in a *jati* consists of four syllabic instants or *matras*, the following *ganas* alone are permissible in it:

| | — : स; | — | : ज; — | | : भ; — — गग and | | | | : नल.

In longer metres, one or two breaks or caesuras are enjoined in the middle of a line, in addition to that at the end which is required in all metres. This is technically known as यतिः.

VRITTAS.

Of 8 *syllables.*

श्लोकः—This consists of four *padas* or lines of eight syllables each. The 5th syllable in each pada should be

a *laghu* while the 6th should be a *guru*; the 7th syllable should be *guru* in odd *padas* and *laghu* in even *padas*. In other words the 5th, 6th and 7th syllables should form a य *gana* in odd lines and a ज *gana* in even lines. The other syllables are of variable quantity. This is called an अनुष्टभ् stanza.

The following stanzas in the *Nagānanda* are written in this metre: Act I, st. 4. 9, 19; Act II, st. 7, 9, 12; Act III, st. 11, 12; Act IV, st. 7, 8, 11, 16, 17, 20, 21, 29; Act V st. 9, 10, 11, 16, 23, 25, 28, 33.

Of 11 *syllables.*

इन्द्रवज्रा—This consists of four lines of 11 syllables each. In each line, the 3rd, 6th and 9th syllables are *laghu* and the rest *guru*. The arrangement of the *laghus* and *gurus* in each line will be as follows:

— — | — — | | — | — —

If scanned into *ganas*, each line consists of त, त, ज, ग and ग.

Act IV. St. 5 of the *Nagananda* is written in this metre.

उपेन्द्रवज्रा—This is the same as the above with the change that the first syllable is *laghu* instead of *guru*. The first *gana* will thus be a ज and not a त.

No stanza in this drama is written in this metre.

उपजातिः—This is a mixed stanza made up of lines in the above two metres mixed up indiscriminately.

The following stanzas in the *Nagananda* are written in this mixed metre: Act IV, St. 1, 13, 14, 26; Act V. St. 15, 22.

शालिनी—This is another stanza of four lines each consisting of 11 syllables. The 6th and 9th syllables in each line are *laghu* and the rest *guru*. The arrangement of *laghus* and *gurus* in each line will be as follows:

— — — — — | — — | — —

If scanned, each line consists of म, त, त, ग and ग. There must be a break after the fourth syllable.

Act V, St. 7 in the *Nagananda* is written in this metre.

Of 12 syllables

द्रुतविलम्बितम्—This is a stanza of four lines of 12 syllables each. The 4th, 7th, 10th and 12th syllables in each line are *guru* and the rest *laghus*. The arrangement of *gurus* and *laghus* is shown below:

| | | — | | — | | — | —

If scanned, each line consists of न, भ, भ and र.

Act I, St. 16 in the *Nagananda* is written in this metre.

Of 14 syllables.

वसन्ततिलकम्—This is a stanza of four lines each consisting of 14 syllables. The lst, 2nd, 4th, 8th, 11th, 13th and 14th syllables are *guru* in each *pada*, and the rest *laghu*. The arrangement of *gurus* and *laghus* will be as follows:

— — | — | | | — | | — | — —

If scanned into *ganas*, each line consists of त, भ, ज, ज, ग and ग. There should be a break after the eigth syllable.

The following stanzas in the *Nagananda* are written in this metre: Act III, St. 16; Act IV. St. 6; Act V, St. 3, 5, 6, 12, 29, 37.

Of 15 *syllables.*

मालिनी—This stanza is composed of 4 lines of 15 syllables each. The first six syllables as well as the 10th and the 13th are *laghu* and the rest *guru* in each *pada*. The arrangement of *laghus* and *gurus* is as follows:

| | | | | | — — — | — — | — —

If scanned into *ganas*, each line consists of न, न, म, य and य. There must be a break after the 8th syllable.

Act I. St. II and Act II, St. II in the *Nagananda* are written in this metre.

Of 17 *syllables.*

हरिणी—This is a stanza of four equal lines of 17 syllables. The first five syllables as well as the 11th, 13th, 14th and 16th in each *pada* are *laghu* and the rest, *gurus*. The arrangement of *laghus* and *gurus* is as follows.

| | | | | — — — — — — | — | | — | —

If scanned, each line consists of न, स, म, र, स, ल and ग. There should be breaks after the 6th and 10th syllables.

Act 11, St. 6 and Act I11, St. 13 in *Nagananda* are written in this metre.

शिखरिणी—This is another stanza of four lines each of 17 syllables. The lst, 7th to 11th and 14th to 16th syllables are *laghu* and the rest *guru* in each *pada*. The arrangement of the syllables will be as follows:

| — — — — — | | | | | — — | | | —

The *ganas* are य, म, न, स, भ, ल and ग. There should be a break after the 6th syllable.

Act III, St. 8; Act V, St. 26, 30 in the *Nagananda* are composed in this metre.

Of 19 *syllables.*

शार्दूलविक्रीडितम्—This is a stanza in which each of its four lines contains 19 syllables. The 4th, 5th, 7th, 9th, to 11th, 15th and 18th syllables are *laghu* in each *pada* and the rest *guru*. The arrangement of *laghus* and *gurus* in each *pada* will be as follows:

— — — | | — | — | | | — — — | — — | —

If scanned into *ganas*, each line consists of म, स, ज, स, त, त and ग. There should be a break after the 12th syllable.

This appears to be the most favourite metre with Sri-Harsha. The following stanzas in the *Nagànandâ* are written in this metre: Act I, st. 1, 3,5, 6,7,8,10,14,15, 17, 20; Act II, st. 2,3,4; Act III, st. 4,5,6,9; Act IV, st. 2, 3,9,10,27; Act V, st. 2,13,14,17,18,20,32,36,39.

Of 21 Syllables.

स्रग्धरा—This is a stanza of four lines each consisting of 21 syllables. The first four syllables as well as the 6th and the 7th, the 14th and the 15th, the 17th and the 18th and the 20th and 21st are *guru* and the rest *laghu* in each line. The arrangement of *laghus* and *gurus* in each line is shown below :

— — — — | — — | | | | | | — — | — — | — —

If scanned into *ganas*, each line is made up of म, र, भ, न, य, य and य. There should be breaks after the 7th and 14th syllables.

This appears to be the second favourite stanza with Sri Harsha after the *Sardulavikridita*. The following stanzas in the *Nagananda* are written in this metre : Act 1, *St.* 2, 12 ; Act II, *St.* 13 ; Act III, 7, 15, 18 ; Act IV, *St.* 15, 18, 22, 25, 28 ! Act V. *St.* 8, 21, 24, 27, 31, 35, 38.

JATIS.

आर्या—This is the only stanza of this class employed in the *Nagananda*. It consists of two halves, each consisting of seven *ganas* or feet of four *matras*, with a *guru* added at the end, without a ज *gana* in the odd places. Further, the 6th *gana* must be none other than a ज *gana* or नल in the first half, and a simple ल (or नल) in the second. In the *Aryas* found in the *Nagananda*, the sixth *gana* is ज, except in a single instance (Act IV, *St.* 4), in the first half and

simple ळ in the second. There should be a break after the third *gana* or 12th *matra* in addition to other breaks, in both halves.

The following stanzas are written in this metre in the *Nagananda*; Act I, *St.* 13, 18; Act II, *St.* 1, 4, 5, 8, 14; Act III, *St.* 1, 2, 3, 10. 14. 17; Act IV, *St.* 4, 12, 19, 23, 24; Act V, *St.* 1, 4, 19, 34. Of these the following are in Prakrit: Act I, 18; Act III, *St.* 1, 2, 3.

APPENDIX III.

The Story of Jimutavahana.



The story of Jimutavahana is found in two places in the *Kathasaritsagara* (Tarangas xxii and xc) and *Brihatkathamanjari* (Lambakas iv and ix, 2). Both the versions in the two books are reproduced here in parallel columns for purposes of comparison with each other and with the story of the drama.

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अस्त्यम्बिकाजनयिता
    नरेन्द्रो हिमवानिति ।
न केवलं गिरीणां यो
    गुरुर्गौरीपतेरपि ॥

विद्याधरनिवासे च
    तस्मिन् विद्याधराधिपः ।
उवास राजा जीमूत-
    केतुर्नाम महाचले ॥

तस्याभूत्कल्पवृक्षश्च
    गृहे पितृक्रमागतः ।
नाम्नान्वर्थेन विख्यातो
    यो मनोरथदायकः ॥

कदाचिच्च स जीमूत-
    केतू राजा भ्युपेत्य तम् ।
उद्याने देवतात्मानं
    कल्पद्रुममयाचत ॥

सर्वदा प्राप्यतेऽस्माभि-
    स्त्वत्तः सर्वमभीप्सितम् ।
तदपुत्राय मे देहि
    देवपुत्रं गुणान्वितम् ॥

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अस्ति साधुमनः स्वच्छ-
    स्फटिको हिमभूभृतः ।
विद्याधराणां वसतिः
    कैलासो नाम शेखरः ॥

जीमूतकेतु रभव-
    त्तत्र विद्याधरेश्वरः ।
वंशे कल्पतरुर्यस्य
    सम्पूरितमनोरथः ॥

जीमूतवाहनस्तस्य
    पुत्रोऽभूत्सत्वसागरः ।
यद्यशश्चन्द्रिकाधौत-
    मद्यापि भुवनत्रयम् ॥

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ततः कल्पद्रुमोऽवादी- द्राजञ्जुत्पत्स्यते तव । जातिस्मरो दानवीरः सर्वभूतहितः सुतः ॥	
तच्छ्रुत्वा स प्रहृष्टस्सन् कल्पवृक्षं प्रणम्य तम् । गत्वा निवेद्य तद्राजा निजां देवीमनन्दयत् ॥	
अथ तस्याचिरादेव राज्ञः सूनुरजायत । जीमूतवाहनं तं च नाम्ना स विदधे पिता ॥	
ततः सहजया साकं सर्वभूतानुकम्पया । जगाम स महासत्त्वो वृद्धिं जीमूतवाहनः ॥	
क्रमाच्च यौवराज्यस्थः परिचर्या प्रसादितम् । लोकानुकम्पी पितरं विजने स व्यजिज्ञपत् ॥	पित्रा दत्ताभिषेकोऽसौ विततार सुरद्रुमम् । हेमवर्षणमर्थिभ्यः करुणापूर्णमानसः ॥
जानामि तात यद्भावा भवेऽस्मिन् क्षणभङ्गुराः । स्थिरं तु महतामेक- माकल्पममलं यशः ॥	
परोपकृतिसम्भूतं तदेव यदि हन्त तत् । किमन्यत्स्यादुदाराणां धनं प्राणाधिकप्रियम् ॥	
सम्पच्च विद्युदिव सा लोकलोचनखेदकृत् ।	

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लोला क्वापि लयं याति या परानुपकारिणी ॥ तदेव कल्प विटपी कामदो योऽस्ति नः स चेत् । परार्थं विनियुज्येत तदाप्तं तत्फलं भवेत् ॥ तत्तथाऽहं करोमीह यथैतस्य समृद्धिभिः । अदरिद्रा भवत्येषा सर्वार्थिजनसंहतिः ॥ इति विज्ञाप्य पितरं तदनुज्ञामवाप्य सः । जीमूतवाहनो गत्वा तं कल्पद्रुममब्रवीत् ॥ देव त्वं शश्वदस्माक- मभीष्टफलदायकः । तदेकमिदमद्य त्वं मम पूरय वाञ्छितम् ॥ अदरिद्रां कुरुष्वैतां पृथिवीमखिलां सखे । स्वस्त्यस्तु ते प्रदत्तोऽसि लोकाय द्रविणार्थिने ॥ इत्युक्तस्तेन धीरेण कल्पवृक्षो ववर्ष सः । कनकं भूतले भूरि ननन्दुश्चाखिलाः प्रजाः ॥ दयालुर्बोधिसत्वांशः कोऽन्यो जीमूतवाहनात् । शक्नुयादर्थिसात्कर्तु- मपि कल्पद्रुमं कृती ॥	

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इति जातानुरागास्
ततो दिक्षु विदिक्ष्वपि ।
जीमूतवाहनस्योच्चैः
पप्रथे विशदं यशः ॥

ततः पुत्रप्रथाबद्ध-
मूलं राज्यं समत्सराः ।
दृष्ट्वा जीमूतकेतोस्त-
द्गोत्रजा विकृतिं ययुः ॥

दानोपयुक्तसत्कल्प-
वृक्षमुक्तास्पदं च तत् ।
मेनिरे निष्प्रभावत्वा-
ज्जेतुं सुकरमेव ते ॥

ततः सम्भूय युद्धाय
कृतबुद्धिषु तेषु च ।
पितरं तमुवाचैवं
धीरो जीमूतवाहनः ॥

यथा शरीरमेवेदं
जलबुद्बुदसंनिभम् ।
प्रवातदीपचपला-
स्तथा कस्यकृते श्रियः ॥

ता अप्यन्योपमर्देन
मनस्वी कोऽभिवाञ्छति ।
तस्मात्तात मया नैव
योद्धव्यं गोत्रजैः सह ॥

राज्यं त्यक्त्वा तु गन्तव्य-
मितः क्वापि वनं मया ।
आसतां कृपणा एते
माभूत् स्वकुलसंक्षयः ॥

इत्युक्तवन्तं जीमूत-
वाहनं स पिता ततः ।

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दत्तकल्पतरोस्तस्य
पापा राज्यजिहीर्षवः ।
विद्याधराधिपास्तस्थुः
संहताश्छद्मनिश्चयाः ॥
जीमूतवाहनो ज्ञात्वा
तेषां कुटिलचेष्टितम् ।
स्वयं शक्तोऽपि तत्याज
राज्यं वैरपराङ्मुखः ॥
स पित्रा सहितः प्राया-
द्विरक्तो मलयाचलम् ।
मरुत्ताण्डवितोद्दण्ड-
श्रीखण्डतरुमण्डलम् ॥

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जीमूतकेतुरप्येवं
जगाद कृतनिश्चयः ॥
मयापि पुत्र गन्तव्यं
का हि वृद्धस्य मे स्पृहा ।
राज्ये तृण इव त्यक्ते
यूनापि कृपया त्वया ॥
एवमुक्तवता साकं
सभार्येण तथेति सः ।
पित्रा जगाम जीमूत-
वाहनो मलयाचलम् ॥
तत्राधिवासे सिद्धानां
चन्दनच्छन्ननिर्झरे ।
स तस्थावाश्रमपदे
परिचर्यापरः पितुः ॥
अथ सिद्धाधिराजस्य
वशी विश्वावसोः सुतः ।
मित्रं मित्रावसुर्नाम
तस्यात्र समपद्यत ॥
तत्स्वसारं च सोऽपश्य-
देकान्ते जातु कन्यकाम् ।
जन्मान्तरप्रियतमां
ज्ञानी जीमूतवाहनः ॥
तत्कालं च तयोस्तुल्यं
यूनोरन्योन्यदर्शनम् ।
अभून्मनो मृगानन्द-
वागुराबन्धसंनिभम् ॥
ततोऽकस्मात्समभ्येत्य
त्रिजगत्पूज्यमेकदा ।
जीमूतवाहनं प्रीतः
स मित्रावसुरभ्यधात् ॥

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तत्र निर्झरहुंकादि-
रमणीयशिलातले ।
आसीनः सन्ददर्शाग्रे
दिव्यं सिद्धकुमारकम् ॥
विलोक्य कौतुकाविष्ट-
स्तं पप्रच्छ महाद्युतिम् ।
कस्त्वं कस्य सुतो वेति
स च पृष्टोऽभ्यभाषत ॥
विश्वावसोः सिद्धपते-
रहं मित्रावसुः सुतः ।
स्वसा मलयवत्यस्ति
मम लावण्यकौमुदी ॥
जाने विद्याधरेन्द्रं त्वां
देव जीमूतवाहनम् ।
योग्यां तवैव तां मन्ये
रतिं रतिपतेरिव ॥

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कन्या मलयवत्याख्या
स्वसा मेऽस्ति कनीयसी ।
तामहं ते प्रयच्छामि
समेच्छां मान्यथा कृथाः ॥

तच्छ्रुत्वैव स जीमूत-
वाहनोऽपि जगाद तम् ।
युवराज ममाभूत्सा
भार्या पूर्वेऽपि जन्मनि ॥

त्वं च तत्रैव मे जातो
द्वितीयं हृदयं सुहृत् ।
जातिस्मरोऽस्म्यहं सर्वं
पूर्वजन्म स्मरामि तत् ॥

इत्युक्तवन्तं तत्कालं
मित्रावसुरुवाच तम् ।
जन्मान्तरकथां ताव-
च्छंसैतां कौतुकं हि मे ॥

एतन्मित्रावसोः श्रुत्वा
तस्मै जीमूतवाहनः ।
सुकृती कथयामास
पूर्वजन्मकथामिमाम् ॥

अस्ति पूर्वमहं व्योम-
चारी विद्याधरोऽभवम् ।
हिमवच्छृङ्गमार्गेण
गतोऽभूवं कदाचन ॥

ततश्चाधः स्थितस्तत्र
क्रीडन्गौर्या समं हरः ।
शशापोल्लङ्घनक्रुद्धो
मर्त्ययोनौ पतेति माम् ॥

प्राप्य विद्याधरीं भार्यां
नियोज्य स्वपदे सुतम् ।

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इति प्रियं वचः श्रुत्वा
प्राह जीमूतवाहनः ।
स्मरामि पूर्वभार्यासौ
दापिता तव चेतसा ॥

शृणु जन्मान्तरकथां
ममैतां तत्समागमे ।
निर्माल्योल्लङ्घनाच्छम्भोः
पुरा मानुषतां गतः ॥

महाधनस्य वणिजः
सम्प्राप्तः पुत्रतामहम् ।
वसुदत्ताभिधानोऽहं
विसृष्टो द्रविणार्जने ॥

पित्रा विन्ध्याटवीं घोरा-
मविशं शम्बराकुलाम् ।

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पुनर्वैद्याधरीं योनिं
स्मृतजातिः प्रपत्स्यसे ॥
एवं विरम्य शापान्त-
मुक्त्वा शर्वे तिरोहिते ।
अचिरेणैव जातोऽहं
भूतले वणिजां कुले ॥
नगर्यां वलभीनाम्न्यां
महाधनवणिक्सुतः ।
वसुदत्ताभिधानः सन्
वृद्धिं च गतवानहम् ॥
कालेन यौवनस्थश्च
पित्रा कृतपरिच्छदः ।
द्वीपान्तरं गतोऽभूवं
वणिज्यार्थं तदाज्ञया ॥
आगच्छन्तं ततोऽटव्यां
तस्करा विनिपत्य माम् ।
हृतस्वमनयन् बद्ध्वा
स्वपल्लीं चण्डिकागृहम् ॥
विलोलदीर्घया घोरं
रक्तांशुकपताकया ।
जिघत्सतः पशुप्राणान्
कृतान्तस्येव जिह्वया ॥
तत्राहमुपहारार्थ-
मुपनीतो निजस्य तैः ।
प्रभोः पुलिन्दकाख्यस्य
देवीं पूजयतोऽन्तिकम् ॥
स दृष्ट्वैवार्द्रहृदयः
शबरोऽप्यभवन्मयि ।
वक्ति जन्मान्तरप्रीतिं
मनः स्निह्यदकारणम् ॥

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तत्र दस्युबलैर्बद्ध्वा
नीतोऽहं चण्डिकागृहे ॥
दृष्टः शबरराजेन
तद्बन्धाच्च विमोक्षितः ।
ततः प्रतिनिवृत्तोऽहं
पित्रे सर्वं निवेद्य तत् ।
स्थितस्तत्प्रत्युपकृति-
ध्यानस्तिमितमानसः ॥
ततः कदाचिद्बलिनो
राज्ञस्तं वशमागतम् ।
कृतोपकारं शबरं
धनेनाहममोचयम् ॥
स वधान्मोचितो यत्नात्
कृतज्ञः शबरो मया ।
कन्या पृष्टा मया भद्र
प्रतिकर्तुं ममाह च ॥
ततोऽहं स्वयमुत्ताल-
तमालसरलाकुलम् ।
नीतः प्रालेयशैलेय-
च्छायाशबलिताम्बरः ॥
तत्र यामाह शबरः
पुरा दृष्टेह कन्यका ।
मया मदनमाङ्गल्य-
मालिकालोचनामृतम् ॥
सिंहाधिरूढा गौरीव
हराराधनसङ्गता ।
सोत्सुका धनमभ्येत्य
मया त्वत्कथया कृता ॥
इत्युक्त्वा नलिनीखण्ड-
मण्डितोपान्तमादरात् ।

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ततो मां मोचयित्वैव
वधात्स शबराधिपः ।
ऐच्छदात्मोपहारेण
कर्तुं पूजासमापनम् ॥

मैवं कृथाः प्रसन्नास्मि
तव याचस्व मां वरम् ।
इत्युक्तो दिव्यया वाचा
प्रहृष्टश्च जगाद सः ॥

त्वं प्रसन्ना वरः कोन्य-
स्तथाप्येतावदर्थये ।
जन्मान्तरेऽपि मे सख्य-
मनेन वणिजास्त्विति ॥

एवमस्त्विति शान्तायां
वाचि मां शबरोऽथसः ।
प्रदत्तसविशेषार्थं
प्रजिघाय निजं गृहम् ॥

मृत्योर्मुखात्प्रवासाच्च
ततः प्रत्यागते मयि ।
अकरोज्ज्ञातवृत्तान्तः
पिता मम महोत्सवम् ॥

कालेन तत्र चापश्य-
महं सार्थविलुण्ठनात् ।
वद्धम्यानायितं राज्ञा
तमेव शवराधिपम् ॥

तत्तूर्णं पितुरावेद्य
विज्ञाप्य च महीपतिम् ।
मोचितः स्वर्णलक्षेण
स मया वधनिग्रहात् ॥

प्राणदानोपकारस्य
कृ ो वं प्रत्युपक्रियाम् ।

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सोऽदर्शयत्तदा चारु
मम शम्भुनिकेतनम् ॥
ध्रुवं शिवार्चनरता
न चिरादेष्यतीत्यहम् ।
ध्यात्वा चिरं स्थितस्तत्र
कृतस्नानहरार्चनः ॥

अथ पञ्चाननारूढा-
मागतां तत्र कन्यकाम् ।
दर्शितां शबरेणाराद-
पश्यन्मन्मथोत्सवम् ॥

शीतांशुशुभ्रवसनां
तारहारकरोज्ज्वलाम् ।
तुषारशिखरीन्द्रस्य
प्रत्यक्षामिव देवताम् ॥

अयाचं तामहं कान्तां
पूर्वं रचितसंविदम् ।
शबरेण कुरङ्गाक्षी-
मचिरेण मनोवतीम् ॥

तामादाय ततः कान्तां
गत्वा निजपुरं शनैः ।
अभजं शबरोपेतः
कामं विभ्रमवान् श्रियम् ॥

ततः स सिंहः सहसा
भूत्वा विद्याधराकृतिः ।
उवाच नष्टशापो मे
दिष्ट्या युष्मत्समागमात् ।

अहं चित्राङ्गदो नाम
जवादुल्लङ्घ्य नारदम् ॥
तच्छापात्सिंहतां यातः
पुरा विद्याधराधिपः ।

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आनीय च गृहं प्रीत्या
पूर्णं संमानितश्चिरम् ॥
सत्कृत्य प्रेषिताश्चाथ
हृदयं प्रेमपेशलम् ।
निधाय मयि पत्नीं स्वां
प्रयात्स शबराधिपः ॥
तत्र प्रत्युपकारार्थं
चिन्तयन्प्राभृतं मम ।
स्वल्पं स मेने स्वाधीनं
मुक्ताकस्तूरिकाद्यपि ॥
ततः सातिशयं प्राप्तुं
मुक्तासारं स मत्कृते ।
धनुर्द्वितीयः प्रययौ
गजान्हन्तुं हिमाचलम् ॥
भ्रमंश्च तत्र तीरस्थ-
देवागारं महत्सरः ।
प्राप तुल्यैः कृतप्रीति-
स्तदब्जैर्मित्ररागिभिः ॥
तत्राशङ्क्याम्बुपानार्थ-
मागमं वन्यहस्तिनाम् ।
छन्नः स तस्थावेकान्ते
स चापस्तज्जिघांसया ॥
तावत्तत्र सरस्तीर-
गतं पूजयितुं हरम् ।
आगतामद्भुताकारां
कुमारीं सिंहवाहनाम् ॥
स ददर्श तुषाराद्रि-
राजपुत्रीमिवापराम् ।
परिचर्यापरां शम्भोः
कन्यकाभाववर्तिनीम् ॥

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इयं मनोवती नाम
तनया मम सुन्दरी ।
तव भार्यां चिरं स्पृष्टा
धृता केसरिणा मया ॥
यदा तव सुतां कश्चि-
त्परिणेष्यति मानुषः ।
तदाविमोक्ष्ये शापात्
मामुवाचेति नारदः ॥
तदेतन्मुक्तशापोऽहं
गच्छामीत्यभिधायसः ॥
प्रययौ भूषणमणि-
च्छाया शबलिताम्बरः ॥
ततोऽहमपि कालेन
भुक्त्वा मर्त्यसुखश्रियम् ।
हिरण्यदत्त मासाद्य
पुत्रं वंशविवर्धनम् ॥
मनोवतीसखो गत्वा
पुण्यं कालं नरं गिरम् ।
शबरानुगतो ध्यात्वा
शंकरं तनुमत्यजम् ।
जीमूतवाहनः सोऽहं
कन्या मलयवत्यपि ।
प्रिया मनोवती सैव
शबरस्त्वं स मे सुहृत् ॥

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दृष्ट्वा च विस्मयाक्रान्तः शबरः समचिन्तयत् ।
केयं स्याद्यदि मर्त्यस्त्री तत्कथं सिंहवाहना ॥
अथ दिव्या कथं दृश्या मादृशैस्तदियं ध्रुवम् ।
चक्षुषोः पूर्वपुण्यानां मूर्ता परिणतिर्मम ॥
अनया यदि मित्रं तं योजयेयमहं ततः ।
काप्यन्यैव मया तस्य कृता स्यात्प्रत्युपक्रिया ॥
तदेतामुपसर्पामि तावज्जिज्ञासितुं वरम् ।
इत्यालोच्य स मित्रं मे शबरस्तामुपाययौ ॥
तावच्च सावतीर्यैव सिंहच्छायानिषादिनः ।
कन्याऽऽगत्य सरः पद्मान्यवचेतुं प्रचक्रमे ॥
तं च दृष्ट्वान्तिकप्राप्तं शबरं सा कृतानतिम् ।
अपूर्वमतिथिप्रीत्या स्वागतेनान्वरञ्जयत् ॥
कस्त्वं किंच गतोऽस्येतां भूमिमत्यन्तदुर्गमाम् ।
इति पृष्टवतीं तां च शबरः प्रत्युवाच सः ॥
अहं भवानीपादैकशरणः शबराधिपः ।
आगतोऽस्मि च मातङ्गमुक्ताहेतोरिदं वनम् ॥
त्वां च दृष्ट्वाधुनात्मीयो देवि प्राणप्रदः सुहृत् ।
सार्थवाहसुतः श्रीमान् वसुदत्तो मया स्मृतः ॥
स हि त्वमिव रूपेण यौवनेन च सुन्दरि ।
अद्वितीयोऽस्य विश्वस्य नयनामृतनिर्झरः ॥
सा धन्या कन्यका लोके यस्यास्तेनेह गृह्यते ।
मैत्रीदान दयाधैर्यं निधना कङ्कणी करः ॥
तत्त्वदाकृतिरेषा चेत्तादृशेन न युज्यते ।
व्यर्थं वहति तत्कामः कोदण्डमिति मे व्यथा ॥
इति व्याधेन्द्रवचनैः सद्योऽपहृतमानसा ।
सा भूत्कुमारी कन्दर्पमोहमन्त्राक्षरैरिव ॥
उवाच तं च शबरं प्रेर्यमाणा मनोभुवा ।
क स त्वे सुहृदानीय तावन्मे दर्श्यतामिति ॥
तच्छ्रुत्वा च तथेत्युक्त्वा तामामन्त्र्य तदैव सः ।
कृतार्थमानी मुदितः प्रतस्थे शबरस्ततः ॥

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प्राप्य स्वपल्लीमादाय मुक्तामृगमदादिकम् ।
भूरि भारशतैर्हार्यं मत्सद्गृह मथाययौ ॥

सर्वैः पुरस्कृतस्तत्र प्रविश्य प्राभृतं च तत् ।
मत्पित्रे स बहुस्वर्णं लक्षमूल्यं न्यवेदयत् ॥

उत्सवेन च यातेऽस्मिन् दिने रात्रौ स मे रहः ।
कन्यादर्शन वृत्तान्तं तमामूलादवर्णयत् ॥

एहि तत्रैव गच्छाव इत्युक्त्वा च समुत्सुकम् ।
मामादाय निशि स्वैरं स प्रायाच्छबराधिपः ॥

प्रातश्च मां गतं क्वापि बुद्ध्वा स शबराधिपम् ।
तत्प्रीति प्रत्ययात्तस्थौ धृतिमालम्ब्य मत्पिता ॥

अहं च प्रापितोऽभूवं क्रमात्तेन तरस्विना ।
शबरेण तुषाराद्रिं कृताध्वपरिकर्मणा ॥

तच्च प्राप्य सरः सायं स्नात्वा स्वादुफलाशनौ ।
अहं च स च तामेकां वने तत्रोषितौ निशाम् ॥

लताभिः कीर्णकुसुमं भृङ्गीसङ्गीतसुन्दरम् ।
शुभगन्धवहं हारि ज्वलितौषधिदीपितम् ॥

रतेस्तद्वासवेश्मेव विश्रान्त्यै गिरिकाननम् ।
आवयोरभवन्नक्तं पिबतोस्तत्सरोजलम् ॥

ततोऽन्येद्युः प्रतिपदं तत्तदुत्कलिकाभृता ।
प्रत्युद्गतेव मनसा मम तन्मार्गधाविना ॥

चक्षुषा दक्षिणेनापि सूचितागमनामुना ।
दिदृक्षयेव स्फुरता सा कन्यात्रागताभवत् ॥

सटालसिंहपृष्ठस्था सुभ्रूर्दृष्टा मया च सा ।
शरदम्भोधरोत्सङ्ग सङ्गिनीवैन्दवी कला ॥

विलसद्विस्मयौत्सुक्य साध्वसं पश्यतश्च ताम् ।
ममावर्तत तत्कालं न जाने हृदयं कथम् ॥

अथावतीर्य सिंहात्सा पुष्पाण्युच्चित्य कन्यका ।
स्नात्वा सरसि तत्तीर गतं हरमपूजयत् ॥

पूजावसाने चोपेत्य स सखा शबरो मम ।
प्रणम्यात्मानमावेद्य तामवोचत्कृतादराम् ॥

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आनीतः स मया देवि सुहृद्योग्यो वरस्तव ।
मन्यसे यदि तत्तुभ्यं दर्शयाम्यधुनैव तम् ॥

तच्छ्रुत्वा दर्शयेत्युक्ते तया स शबरस्ततः ।
आगत्य निकटं नीत्वा मां तस्याः समदर्शयत् ॥

सापि मां तिर्यगालोक्य चक्षुषा प्रणयस्नुता ।
मदनावेशवशगा शबरेशं तमभ्यधात् ॥

सखा ते मानुषो नायं कामं कोऽप्ययमागतः ।
मद्वञ्चनाय देवोऽद्य मर्त्यस्यैषाकृतिः कुतः ॥

तदाकर्ण्योक्तवानस्मि तां प्रत्याययितुं स्वयम् ।
सत्यं सुन्दरि मर्त्योऽहं किं व्याजेनार्जवे जने ॥

अहं हि सार्थवाहस्य वलभीवासिनः सुतः ।
महाधनाभिधानस्य महेश्वरवराजितः ॥

तपस्यन्स हि पुत्रार्थमुद्दिश्य शशिशेखरम् ।
समादिश्यत तेनैवं स्वप्ने देवेन तुष्यता ॥

उत्तिष्ठोत्पत्स्यते कोऽपि महात्मा तनयस्तव ।
रहस्यं परमं चैतदलमुक्त्वात्र विस्तरम् ॥

एतच्छ्रुत्वा प्रबुद्धस्य तस्य कालेन चात्मजः ।
अहमेष समुत्पन्नो वसुदत्त इति श्रुतः ॥

अयं च शबराधीशः स्वयंवरसुहृन्मया ।
देशान्तरगतेन प्राक्प्राप्तः कृच्छ्रैकबान्धवः ॥

एषमे तत्वसंक्षेप इत्युक्त्वा विरते मयि ।
अभाषताथ कन्या सा लज्जयावनतानना ॥

अस्त्येतन्मां च जानेऽद्य स्वप्नेऽर्चितवतीं हरः ।
प्रातः प्राप्स्यसि भर्तारमिति तुष्टः किलादिशत् ॥

तस्मात्त्वमेव मे भर्ता भ्रातायं च भवत्सुहृत् ।
इति वाक्सुधया सामामानन्द्य विरताभवत् ॥

संमन्त्र्याथ तया साकं विवाहाय यथाविधि ।
अकार्षं निश्चयं गन्तुं समित्रोऽहं निजं गृहम् ॥

ततः सा सिंहमाहूय वाहनं तं स्वसंज्ञया ।
अत्रारोहार्यपुत्रेति मामभाषत सुन्दरी ॥

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अथाहं तेन सुहृदानुयातः शबरेण तम् ।
सिंहमारुह्य दयितामुत्सङ्गे तां गृहीतवान् ॥

ततः प्रस्थितवानस्मि कृतकृत्यो निजं गृहम् ।
कान्तया सहसिंहस्थो मित्रे तस्मिन्पुरः सरे ॥

तदीयशरनिर्भिन्न हरिणामिषवृत्तयः ।
क्रमेण ते वयं सर्वे सम्प्राप्ता वलभीं पुरीम् ॥

तत्र मामागतं दृष्ट्वा सिंहरूढं सवल्लभम् ।
साश्चर्यस्सद्रुतं गत्वा मम पित्रेऽब्रवीज्जनः ॥

सोऽपि प्रत्युद्गतो हर्षादवतीर्णं मृगेन्द्रतः ।
पादावनम्रं दृष्ट्वा मामभ्यनन्दत्सविस्मयः ॥

अनन्यसदृशीं तां च कृतपादाभिवन्दनाम् ।
पश्यन्ममोचितां भार्यां न मातिस्म मुदाक्कचित् ॥

प्रवेश्य मन्दिरं चास्मात् वृत्तान्तं परिपृच्छ्य च ।
प्रशंसञ्शबराधीश सौहार्दं चोत्सवं व्यधात् ॥

ततो मौहूर्तिकादेशादन्येद्युर्वरकन्यका ।
सा मया परिणीता भूत् मिलिताखिलबन्धुना ॥

तदालोक्य च सोऽकस्मान्मद्वधूवाहनस्तदा ।
सिंहः सर्वेषु पश्यत्सु सम्पन्नः पुरुषाकृतिः ॥

किमेतदिति विभ्रान्ते जने तत्र स्थितेऽखिले ।
स दिव्यवस्त्राभरणो नमन्मामेवमब्रवीत् ॥

अहं चित्राङ्गदो नाम विद्याधर इयं च मे ।
सुता मनोवती नाम कन्या प्राणाधिकप्रिया ॥

एतामङ्के सदा कृत्वा विपिनेन भ्रमन्नहम् ॥
प्राप्तवानेकदा गङ्गां भूरितीर तपोवनाम् ॥

तपस्विलङ्घनात्तासां तस्या मध्येन गच्छतः ।
अपतन्मम दैवाच्च पुष्पमाला तदम्भसि ॥

ततोऽकस्मात्समुत्थाय नारदोऽन्तर्जलस्थितः ।
पृष्ठे तया पतितया क्रुद्धो मामशपन्मुनिः ॥

औद्धत्येनामुना पाप गच्छ सिंहो भविष्यसि ।
हिमाचले गतश्चैतां सुतां पृष्ठेन वक्ष्यसि ॥

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यदा च मानुषेणैषा सुता ते परिणेष्यते ।
तदा तद्दर्शनादेव शापादस्माद्विमोक्ष्यसे ॥
इत्यहं मुनिना शप्तः सिंहीभूय हिमाचले ।
अतिष्ठं तनयामेतां हरपूजापरां वहन् ॥
अनन्तरं यथा यत्नाच्छबराधिपतेरिदम् ।
सम्पन्नं सर्वकल्याणं तथा विदितमेव ते ॥
तत्साधयामि भद्रं वस्तीर्णः शापो मयैष सः ।
इत्युक्त्वा सोऽभ्युदपतत्सद्यो विद्याधरो नभः ॥
ततस्तद्विस्मयाक्रान्तो नन्दत्स्वजनबान्धवः ।
श्लाघ्यसंबंधहृष्टो मे पिताकार्षीन्महोत्सवम् ॥
को हि निर्व्याजमित्राणां चरितं चिन्तयिष्यति ।
सुहृत्सु नैव तृप्यन्ति प्राणैरप्युपकृत्य ये ॥
इति चात्र न को नाम सचमत्कारमभ्यधात् ।
श्लाघ्यं श्लाघ्यमुदारं तच्छबराधिपचेष्टितम् ॥
राजापि तत्तथा बुद्ध्वा तत्रत्यस्तस्य सन्मतेः ।
अतुष्यदस्मत्स्नेहेन शबराधिपतेः परम् ॥
तुष्टश्च तस्मै मत्पित्रा दापितः सहसैव च ।
अशेषमटवीराज्यं रत्नोपायनदायिना ॥
ततस्तया मनोवत्या पत्न्या मित्रेण तेन च ।
कृतार्थः शबरेन्द्रेण तत्रातिष्ठमहं सुखी ॥
स च श्लथीकृतात्मीय देशवासरसस्ततः ।
भूयसास्मद्गृहेष्वेव न्यवसच्छबराधिपः ॥
परस्परोपकारेषु सर्वकालमतृप्तयोः ।
स द्वयोरगमत्कालो मम तस्य च मित्रयोः ॥
अचिराच्च मनोवत्यां तस्यामजनि मे सुतः ।
बहिष्कृतः कुलस्येव कृत्स्नस्य हृदयोत्सवः ॥
हिरण्यदत्तनामा च स शनैर्वृद्धिमाययौ ।
कृतविद्यो यथावच्च परिणीतोऽभवत्ततः ॥
तद्दृष्ट्वा जीवितफलं पूर्णं मत्वा च मत्पिता ।
वृद्धो भागीरथीं प्रायात्सदारो दाहमुज्झितुम् ॥

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ततोऽहं पितृशोकार्तः कथञ्चिद्बान्धवैर्धृतिम् ।
आहितो गृहभारं स्वमुद्वोढुं प्रतिपन्नवान् ॥

तदा मनोवतीमुग्धमुखदर्शनमेकतः ।
अन्यतः शबरेन्द्रेण सङ्गमो मां व्यतोदयत् ॥

ततः सत्पुत्रसानन्दाः सुकलत्रमनोरमाः ।
सुहृत्समागमसुखा गतास्ते दिवसा मम ॥

कालेनाथ प्रवृद्धं मामग्रहीच्चिबुके जरा ।
किं गृहेऽद्यापि पुत्रेति प्रीत्येव ब्रुवती हितम् ॥

तेनाहं सहसोत्पन्न वैराग्यस्तनयं निजम् ।
कुटुम्बभारोद्वहने वनं वाञ्छन्नयोजयम् ॥

सदारश्च गतोऽभूवं गिरिं कालञ्जरं ततः ।
मत्स्नेहत्यक्तराज्येन समं शबरभूभृता ॥

तत्र प्राहेन चात्मीयजातिर्वैद्याधरी मया ।
शापश्च प्राप्तपर्यन्तः स शार्वः सहसास्मृतः ॥

पत्न्यै पत्न्यै मनोवत्यै तदेवाख्यातवानहम् ।
सख्ये च शबरेन्द्राय मुमुक्षुर्मानुषीं तनुम् ॥

भार्यामित्रे इमे एव भूयास्तां स्मरतो मम ।
अन्यजन्मन्यपीत्युक्त्वा हृदि कृत्वा च शङ्करम् ॥

मया गिरितटात्तस्मान्निपत्य प्रसभं ततः ।
ताभ्यां स्वपत्नीमित्राभ्यां सह मुक्तशरीरकम् ॥

सोऽहं ततः समुत्पन्नो नाम्ना जीमूतवाहनः ।
विद्याधरकुलेऽमुष्मिन्नेष जातिस्मरोऽधुना ॥

स चापि शबरेन्द्रस्त्वं जातो मित्रावसुः पुनः ।
त्र्यक्षप्रसादात्सिद्धानां राज्ञो विश्वावसोः सुतः ॥

सापि विद्याधरी मित्र मम भार्या मनोवती ।
तव स्वसा समुत्पन्ना नाम्ना मलयवत्यसौ ॥

एवं मे पूर्वपत्न्येषा भगिनी ते भवानपि ।
पूर्वमित्रमतो युक्ता परिणेतुमसौ मम ॥

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किं तु पूर्वमितो गत्वा
मम पित्रोर्निवेदय ।
तयोः प्रमाणीकृतयोः
सिध्यत्येतत्तवेप्सितम् ॥

इत्थं निशम्य जीमूत-
वाहनात्प्रीतमानसः ।
गत्वा मित्रावसुः सर्वं
तत्पितृभ्यां शशंस तत् ॥

अभिनन्दितवाक्यश्च
ताभ्यां हृष्टस्तदैव सः ।
उपगम्य तमेवार्थं
स्वपितृभ्यां न्यवेदयत् ॥

तयोरीप्सितसंपत्ति-
तुष्टयोः सत्वरं च सः ।
युवराजो विवाहाय
सम्भारमकरोत्स्वसुः ॥

ततो जग्राह विधिव-
त्तस्या जीमूतवाहनः ।
पाणिं मलयवत्यास्स
सिद्धराज पुरस्कृतः ॥

बभूव चोत्सवस्तत्र
चञ्चद्द्युचरचारणः ।
संमिलत्सिद्धसङ्घातो
वल्गाद्विद्याधरोद्धुरः ॥

कृतोद्वाहस्ततस्तस्थौ
तस्मिञ्जीमूतवाहनः ॥
मलयाद्रौ महार्हेण
विभवेन वधूसखः ॥

एकदा च श्वशुर्येण
समित्रावसुना सह ।

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इति मित्रावसुः श्रुत्वा
विद्याधरपतेर्वचः ।
पित्रे निवेद्य वृत्तान्तं
विवाहं विदधे स्वसुः ॥

अवाप्य सिद्धतनयां
मानसोल्लासचन्द्रिकाम् ।
लावण्यविभ्रममहीं
मनोरथ शतोचिताम् ॥

स्मरसम्भोग सुभग-
स्तद्विलासरसाकुलः ।
अमन्दानन्दसन्दोहं
भेजे जीमूतवाहनः ॥

ततः कदाचिद्विहरन्
स मित्रावसुना सह ।

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बेलावनानि जलधे-
रवलोकयितुं ययौ ॥
तत्रापश्यच्च पुरुषं
युवानं विप्रमागतम् ।
निवर्तयन्तं जननीं
हापुत्रेति विराविणीम् ॥
अपरेण परित्यक्तं
भटेनेवानुयायिना ।
पुरुषेण पृथूत्तुङ्गं
प्रापश्यैकं शिलातलम् ॥
कस्त्वं किमीहसे किंच
माता त्वां शोचतीति च ।
स पप्रच्छ ततस्सोऽपि
तस्मै वृत्तान्तमब्रवीत् ॥

पुरा कश्यपभार्ये द्वे
कद्रूश्च विनता तथा ।
मिथः कथाप्रसङ्गेन
विवादं किल चक्रतुः ॥
आद्याश्यामान्रवेरश्वा-
नवादीदपरासितान् ।
अन्योन्यदासभावं च
पणमत्र बबन्धतुः ॥
ततो जयार्थिनी कद्रूः
स्वैरं नागैर्निजात्मजैः ।
विषफूत्कारमलिना-
नर्कस्याश्वानकारयत् ॥
तादृशांश्चोपदर्श्यैता-
न्विनतां छद्मनाजिताम् ।
दासीचकार कष्टा हि
स्त्रीणामन्यासहिष्णुता ॥

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ददर्श दुःखनिभृता
न्यानं फणिकुमारकम् ॥

स तेन शङ्खचूडाख्यः
पृष्टः प्राह भयाकुलः ।
कद्रूश्च विनता चेति
कश्यपस्य प्रिये पुरा ॥
वालधौ भास्कराश्वानां
सितासितविवादतः ।
पणं दास्याय चक्राते
प्रतिज्ञाकृतनिश्चयौ ॥
पणं बालान्विधायाश्वा-
न्कद्रूपुत्रै र्भुजङ्गमैः ।
दास्यं निनाय विनतां
व्याजाद्गरुडमातरम् ॥
तस्या निशम्य दास्यं तत्
पीयूषाहरणावधिः ।
वैनतेयो वहन्नागान्
मातुर्दास्यमवारयत् ॥

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तद्बुध्वागत्य विनता-
तनयो गरुडस्तदा ।
यान्त्वेव मातुर्दासत्व-
मुक्तिं कद्रूमयाचत ॥

ततः कद्रूसुता नागा
विचिन्त्यैवं तमब्रुवन् ।
भो वैनतेय क्षीराब्धिः
प्रारब्धो मथितुं सुरैः ॥

ततः सुधां समाहृत्य
प्रतिवस्तु प्रयच्छ नः ।
मातरं स्वीकुरुष्वाथ
भवान्हि वलिनां वरः ॥

एतन्नागवचः श्रुत्वा
गत्वा च क्षीरवारिधिम् ।
सुधार्थं दर्शयामास
गरुडो गुरु पौरुषम् ॥

ततः पराक्रमप्रीतो
देवस्तत्र स्वयं हरिः ।
तुष्टोऽस्मि ते वरं कञ्चिद्
वृणीष्वेत्यादिदेश तम् ॥

नागा भवन्तु मे भक्ष्या
इति सोऽपि हरेस्ततः ।
वैनतेयो वरं वव्रे
मातुर्दास्येन कोपितः ॥

तथेति हरिणादिष्टो
निजवीर्यार्जितामृतः ।
स चैवमथ शक्रेण
गदितो ज्ञातवस्तुना ॥

तथा पक्षीन्द्र कार्यं ते
यथा मूढैर्न भुज्यते ।

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जवात्पीयूषमाहृत्य
जित्वाशक्रं खगेश्वरः ।
प्रदायकाद्रवेयेभ्यो
दासभावादमुच्यत ॥

ध्रुतं पीयूषकलशं
कुशेष्वभ्येत्य वासवः ।
जहार तक्षणाद्दर्भांश्च
लिलिहुः पन्नगाः कुशान् ॥

ततो द्विजिह्वतां प्राप्ताः
खरदर्भावलेहनैः ।
विष्णोर्वरात्सुपर्णस्य
भक्ष्यतां पन्नगाययुः ॥

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नागैः सुधा यथा चैनां तेभ्यः प्रत्याहराम्यहम् ॥ एतच्छ्रुत्वा तथेत्युक्त्वा स वैष्णववरोद्धुरः । सुधाकलशमादाय तार्क्ष्यो नागानुपाययौ ॥ वरप्रभावभीतांश्च मुग्धानाराजगादतान् । इदमानीतममृतं मुक्त्वाम्बां मम गृह्यताम् । भयं चेत्स्थापयाम्येत- दहं वो दर्भसंस्तरे । उन्मोच्याम्बां च गच्छामि स्वीकुरुध्वमितः सुधाम् ॥ तथेत्युक्ते च तैर्नागैः स पवित्रे कुशास्तरे । सुधाकलशमाधत्त ते चास्य जननीं जहुः ॥ दास्यमुक्तां च कृत्वैवं मातरं गरुडे गते । यावदाददते नागा निः शङ्कास्तत्किलामृतम् ॥ तावन्निपत्य सहसा तान्विमोह्य स्वशक्तितः । तं सुधाकलशं शक्रो जहार कुशसंस्तरात् ॥ विषण्णास्तेऽथ नागास्तं लिलिहुर्दर्भसंस्तरम् । कदाचिदमृतश्च्योत- लेपोऽप्यस्मिन्भवेदिति ॥	

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तेन पाटितजिह्वास्ते
वृथाप्रापुर्द्विजिह्वताम् ।
हास्यादृते किमन्यत्स्या-
दतिलौल्यवतां फलम् ॥

अथालब्धामृतरसा-
न्नागान्वैरी हरेर्वरात् ।
तार्क्ष्यः प्रववृते भोक्तुं
तान्निपत्य पुनः पुनः ॥

तदापाते च पातालं
त्रासनिर्जीवराजिलम् ।
प्रभ्रष्टगर्भिणी गर्भ-
मभूत्क्षपितपन्नगम् ॥

तं दृष्ट्वा चान्वहं तत्र
वासुकि भुजगेश्वरः ।
कृत्स्नमेकपदे नष्टं
नागलोकममन्यत ॥

ततो दुर्वारवीर्यस्य
सद्यस्तस्य विचिन्त्य सः ।
समयं प्रार्थनापूर्वं
चकारैवं गरुत्मतः ॥

एकमेकं प्रतिदिनं
नागं ते प्रेषयाम्यहम् ।
आहारहेतोः पक्षीन्द्र-
पयोधि पुलिनाचले ॥

पाताले तु प्रवेष्टव्यं
न त्वया मर्दकारिणा ।
नागलोकक्षयात्स्वार्थ-
स्तवैव हि विनश्यति ॥

इति वासुकिना प्रोक्त-
स्तथेति गरुडोऽन्वहम् ।

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ततः कुलक्षयभया-
त्वसौवारेण कल्पितः ।
नागो वासुकिना नित्यं
स वारोऽद्य ममक्रमात् ॥

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तत्प्रेषितमिहैकैकं
नागं भोक्तुं प्रचक्रमे ॥
तेन क्रमेण चासंख्याः
फणिनोऽत्र क्षयं गताः ।
अहं च शङ्खचूडाख्यो
नागो वारो ममाद्य च ॥
अतोऽहं गरुडाहार-
हेतोर्वध्यशिलामिमाम् ।
मातुश्च शोच्यतां प्राप्तो
नागराजनिदेशतः ॥
इति तस्य वचः श्रुत्वा
शङ्खचूडस्य दुःखितः ।
सान्तःखेदः स जीमूत-
वाहनस्तमभाषत ॥
अहो किमपि निःसत्त्वं
राजत्वं बत वासुकेः ।
यत्स्वहस्तेन नीयन्ते
रिपोरामिषतां प्रजाः ॥
किं न प्रथममात्मैव
तेन दत्तो गरुत्मते ॥
क्लीबेनाभ्यर्थिता केयं
स्वकुलक्षयसाक्षिता ॥
उत्पद्य कश्यपात्पापं
तार्क्ष्योऽपि कुरुते कियत् ।
देहमात्रकृते मोहः
कीदृशो महतामपि ॥
तदहं तावदद्यैकं
रक्षामि त्वां गरुत्मतः ।
स्वशरीरप्रदानेन
माविषादं कृथाः सखे ॥

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इत्याकर्ण्यैव करुणा-
पूर्णो जीमूतवाहनः ।
अहं तार्क्ष्यं भवद्वेषो
गच्छामीत्यभ्यभाषत ॥
निर्वैरिता विनयता
प्रियवादिताच
प्राणैरपि प्रणयिनां
प्रियपूरणं च ।
इत्युग्रमोहमदमान-
विषोल्बणस्य
संसार घोरजलधे-
रमृतच्छटेव ॥

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तच्छ्रुत्वा शङ्खचूडोऽपि
धैर्यादेतदुवाच तम् ।
शान्तमेतन्महासत्त्व
मा स्मैवं भाणथा पुनः ॥

न काचस्य कृते जातु
युक्ता मुक्तामणेः क्षतिः ।
न चाप्यहं गमिष्यामि
कथां कुलकलङ्किताम् ॥

इत्युक्त्वा तं निषिध्यैव
साधु जीमूतवाहनम् ।
मत्वा गरुडवेलां च
स क्षणान्तरगामिनीम् ॥

शङ्खचूडो ययौ तत्र
वारिधेस्तीरवर्तिनम् ।
अन्तकाले नमस्कर्तुं
गोकर्णाख्यमुमापतिम् ॥

गते तस्मिन्स कारुण्य-
निधिर्जीमूतवाहनः ।
तत्त्राणायात्मदानेन
बुबुधे लब्धमन्तरम् ॥

ततस्तद्विस्मृतमिव
क्षिप्रं कृत्वा स्वयुक्तितः ।
कार्यापदेशाद्व्यसृज-
न्निजंमित्रावसुं गृहम् ॥

तत्क्षणं च समासन्न-
तार्क्ष्यपक्षानिलाहता ।
तत्सत्त्वदर्शनाश्चर्या
दिवसा भूरघूर्णत ॥

तेनाहिरिपुमायान्तं
मत्वा जीमूतवाहनः ।

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मित्रावसुं विसृज्याथ
व्यपदेशेन सत्वरः ।
शङ्खचूडं च सत्त्वस्य
वैनतेयशिलां ययौ ॥

तत्र नागास्थि संघाते
निर्यद्भूरिवसाकुले ।
गरुडागमनाकाङ्क्षी
तस्थौ विगतसंभ्रमः ॥

ततः प्रलयसंभ्रांत-
कल्पान्तपवनाकुलाम् ॥
अकम्पत जगत्तुङ्ग-
तरङ्गोत्तुङ्ग सागरम् ॥

अथादृश्यत मार्तण्ड-
मण्डलोद्दण्डतेजसा ।

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परानुकम्पी तां वध्य-
शिलामभ्यारुरोह सः ॥
क्षणाच्चात्र निपत्यैव
महासत्त्वं जहार तम् ।
आहत्य चञ्च्वा गरुडः
स्वच्छाया छादिताम्बरः ।

परिस्रवदसृग्धारं
च्युतोत्खातशिखामणिम् ।
नीत्वा भक्षयितुं चैन-
मारेभे शिखरे गिरेः ॥
तत्कालं पुष्पवृष्टिश्च
निपपात नभस्तलात् ।
मद्दर्शनाच्च किंन्वेत-
दितिताक्ष्यों विसिस्मिये ॥
तावत्स शङ्खचूडोऽत्र
नत्वा गोकर्णमागतः ।
ददर्श रुधिरासार-
सिक्तवध्याशिलातलम् ॥
हा धिङ्मदर्थं तेनात्मा
दत्तो नूनं महात्मना ।
तत्कुत्र नीतस्तार्क्ष्येण
क्षणेऽस्मिन्स भविष्यति ॥
अन्विष्यामि द्रुतं तावत्
कदाचित्तमवाप्नुयाम् ।
इति साधुः स तद्रक्त-
धारामनुसरन्ययौ ॥
अत्रान्तरे च हृष्टं तं
दृष्ट्वा जीमूतवाहनम् ।
गरुडो भक्षणं मुक्त्वा
सविस्मयमचिन्तयत् ॥

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गरुत्मान्काञ्चनमयी
कुर्वन्निव दिशो दश ॥
स चण्डचञ्चुचरणा-
घातविश्लिष्टविग्रहम् ।
जीमूतवाहनं चक्रे
सहसाप......श्वरः ॥

अभ्रष्टवदनच्छायं
तमालोक्य निराकुलम् ।
धुर्यः सत्त्ववतां कोऽय-
मितितार्क्ष्यो व्यचिन्तयत् ॥

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कश्चित्किमन्य एवायं
भक्ष्यमाणोऽपि यो मया।
विपद्यते न तु परं
धीरः प्रत्युत हृष्यति॥
इत्यन्तर्विमृशन्तं च
तार्क्ष्यं तादृग्विधोपि सः।
निजगाद निजाभीष्ट-
सिध्यै जीमूतवाहनः॥
पक्षिराज ममास्त्येव
शरीरे मांसशोणितम्।
तदकस्मादतृप्तोपि
किं निवृत्तोसि भक्षणात्॥
तच्छ्रुत्वाश्चर्यवशग-
स्तं स पप्रच्छ पक्षिराट्।
नागः साधो न तावत्त्वं
ब्रूहि तत्को भवानिति॥
नाग एवास्मि भुङ्क्ष्व त्वं
यथारब्धं समापय।
आरब्धास्य समाप्तैव
किं धीरैस्त्यज्यते क्रिया॥
इति यावच्च जीमूत-
वाहनः प्रविवक्ति तम्।
तावत्स शङ्खचूडोऽत्र
प्राप्तो दूरादभाषत॥
मामा गरुत्मन्नैवैष
नागो नागो ह्यहं तव।
तदेनं मुञ्चकोऽयं ते
जातोऽकाण्डे बत भ्रमः॥
तच्छ्रुत्वातीव विभ्रान्तो
बभूव स खगेश्वरः।

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पृष्टः कोऽसीति वृत्तान्तं
स्वयं तस्मै न्यवेदयत्॥

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वाञ्छितासिद्धिखेदं च
भेजे जीमूतवाहनः ॥
ततोऽन्योन्यममालाप-
क्रन्दद्विद्याधराधिपम् ।
बुद्ध्वा तं भक्षितं मोहा-
द्गरुत्मानन्वतप्यत ॥
अहो बत नृशंसस्य
पापमापतितं मम ।
किं वा सुलभपापा हि
भवन्त्युन्मार्गवृत्तयः ॥
श्लाघ्यस्त्वेष महात्मैकः
परार्थप्राणदायिना ।
ममेति मोहैकवशं
येन विश्वमधः कृतम् ॥
इति तं चिन्तयन्तं च
गरुडं पापशुद्धये ।
वह्निं विविक्षुं जीमूत-
वाहनोऽथ जगाद सः ॥
पक्षीन्द्र किं विषण्णोऽसि
सत्यं पापाद्बिभेषि चेत् ।
तदिदानीं न भूयस्ते
भक्ष्या ह्येमे भुजङ्गमाः ॥
कार्यश्चानुशयस्तेषु
पूर्वभुक्तेषु भोगिषु ।
एषोऽत्र हि प्रतीकारो
वृथान्यच्चिन्तितं तव ॥
इत्युक्तस्तेन स प्रीत-
स्तार्क्ष्यो भूतानुकम्पिना ।
तथेति प्रतिपेदे त-
द्वाक्यं तस्य गुरोरिव ॥

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तुष्टश्च वरदोऽस्मीति
तमाह भुजगान्तकः ।
हतानामस्थिभूतानां
जीमूतं फणिनां ततः ॥
नागाशननिवृत्तिं च
सोऽयाचत वरं वरम् ॥

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ययौ चामृतमानेतुं
नाकाज्जीवयितुं जवात् ।
क्षताङ्गं तत्र तं चान्या-
नस्थिशेषानहीनपि ॥

ततश्च साक्षादागत्य
देव्या सिक्तोऽमृतेन सः ।
जीमूतवाहनो गौर्या
तद्भार्या भक्तितुष्टया ॥

तेनाधिकतरोद्भूत-
कान्तीन्यङ्गानि जज्ञिरे ।
तस्य सानन्दगीर्वाण-
दुन्दुभिध्वनिभिः सह ॥

स्वस्थोत्थिते ततस्तस्मि-
न्नानीय गरुडोपि तत् ॥
कृत्स्ने वेलातटेप्यत्र
ववर्षामृतमम्बरात् ॥

तेन सर्वे समुत्तस्थु-
र्जीवन्तस्तत्र पन्नगाः ।
बभौ तच्च तदा भूरि-
भुजङ्गकुलसङ्कुलम् ॥

वेलावनं विनिर्मुक्त-
वैनतेयभयं ततः ।
पातालमिव जीमूत-
वाहनालोकनागतम् ॥

ततोऽक्षयेन देहेन
यशसा च विराजितम् ।
बुध्वाभ्यनन्दत्तं बन्धु-
जनो जीमूतवाहनम् ॥

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पतगेन्द्रे तथेत्युक्त्वा
गते सिक्त्वा सुधारसैः ।

पित्रा मलयवत्या च
सङ्गतो बान्धवैरपि ॥

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ननन्द तस्य भार्या च
सज्ञातिः पितरौ तथा ।
को न प्रहृष्येद्दुःखेन
सुखत्वपरिवर्तिना ॥

विसृष्टस्तेन च ययौ
शङ्खचूडो रसातलम् ।
स्वच्छन्दमविसृष्टं च
लोकांस्त्रीनपि तद्यशः ॥

ततः प्रीति प्रह्वामरनिकर-
मागत्य गरुडं
प्रणेमुस्तं विद्याधरतिलक-
मभ्येत्य सभयाः ।
स्वदायादाः सर्वे हिमगिरि-
सुतानुग्रहवशात्
मतङ्गाख्याद्या ये सुचिर-
मभजंस्तस्य विकृतिम् ॥

तैरेवचार्च्यमानः सुकृती
जीमूतवाहनः स ततः ।
मलयाचलादागच्छन्निज-
निलयं तुहिनशैलतटम् ॥

तत्र पितृभ्यां सहितो
मित्रावसुना च मलयवत्याच ।
धीरश्चिराय बुभुजे
विद्याधरचक्रवर्तिपदम् ॥

एवं सकल जगत्त्रयहृदय-
चमत्कार कारिचरितानाम् ।
स्वयमनु धावन्ति सदा
कल्याण परम्पराः पदवीम् ॥

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विद्याधरैः समभ्येत्य
प्रार्थितस्तुहिनाचले ।
चक्रवर्तिपदं भेजे
निजं जीमूतवाहनः ॥

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अस्तीह हिमवन्नाम
नगेन्द्रः सर्वरत्नभूः ।
यो गौरीगङ्गयोस्तुल्यः
प्रभवो हरकान्तयोः ॥

शूरासंस्पृष्टपृष्ठश्च
यो मध्ये कुलभूभृताम् ।
अभिमानोऽक्षतः सत्यं
गीयते भुवनत्रये ॥

तस्यास्ति सानुन्यन्वर्थं
तत्काञ्चनपुरं पुरम् ।
न्यासीकृतमिवार्केण
रश्मिवृन्दं विभाति यत् ॥

जीमूतकेतुरित्यासी-
त्तस्मिन्पुरवरे पुरा ।
विद्याधरेश्वरः श्रीमान्
मेराविव शतक्रतुः ॥

तस्यासीत्स्वगृहोद्याने
कल्पवृक्षो न्वयागतः ।
यथार्थनामा प्रथितो
यो मनोरथदायकः ॥

तं प्रार्थ्य देवतात्मानं
स राजा तत्प्रसादतः ।
प्राप जातिस्मरं पुत्रं
बोधि सत्वांश सम्भवम् ॥

दानवीरं महासत्त्वं सर्व-
भूतानु कम्पिनम् ।
गुरुशुश्रूषणपरं नाम्ना
जीमूतवाहनम् ॥

सम्प्राप्तयौवनं तं च
यौवराज्येऽभिषिक्तवान् ।

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अस्ति श्रीकाञ्चनपुरी
मूर्ध्नि गौरीगुरोर्गिरेः ।
रत्नप्राकारकिरणै-
रश्रान्तोल्लिखिताम्बरा ॥

जीमूतकेतुस्तस्याभू-
द्विद्याधरपतिः पतिः ।
यस्याभूच्छेषयशसः
प्रख्याता काप्यनतन्वा ॥

विद्याधरेन्द्रदुहिता
भार्याभूत्तस्य सम्मता ।
कान्ता कनकवत्याख्या
ख्यातिक्षेत्रं मनोभुवः ॥

तेनाजनि सुतस्तस्यां
कल्पवृक्षवराद्वरः ।
जीमूतवाहनो नाम
समूहो गुणसम्पदाम् ॥

सोत्कण्ठं काञ्चनलता-
कुञ्जेष्वमरभूभृतः ।
गायन्ति त्यागसुभगं
यस्य स्वर्गाङ्गणे यशः ॥

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तनयं प्रेरितः सद्भि-
स्तद्गुणैः सचिवैश्च सः ॥

यौवराज्यस्थितश्चैष
जातु जीमूतवाहनः ।
हितैषिभिरुपागत्य
जगदे पितृमन्त्रिभिः ॥
देव कल्पतरुर्योऽय-
मस्ति वः सर्वकामदः ।
अधृष्यः सर्वभूतानां
सैष पूज्यः सदा तव ॥
नास्मिन्सति हि शक्रोमि
बाधतास्मान् कुतोपरः ।
एतच्छ्रुत्वा स जीमूत-
वाहनोऽन्तरचिन्तयत् ॥
अहो बतेह शमिमं
सम्प्राप्यामरपादपम् ।
नासादितं किमप्यस्मा-
त्पूर्वैर्नस्तादृशं फलम् ॥
केवलं कैश्चिदप्यर्थै-
र्थिनैः कृपणोचितैः ।
आत्मा चैष महात्मा च
नीतौ द्वावपि लाघवम् ॥
तदहं साधयिष्यामि
काममस्मान्मनोगतम् ।
इति निश्चित्य स ययौ
महासत्त्वोन्तिकं पितुः ॥
तत्र संविहिताशेष-
शुश्रूषापरितोषितम् ।
सुखासीनं तमेकान्ते
पितरं स व्यजिज्ञपत् ॥

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तं सर्वगुणसम्पन्न-
मभिषिच्यात्मजं पिता ।
कल्पवृक्षं ददावस्मै
नानासिद्धि सुधाफलम् ॥
कान्ताकटाक्षचपलं
चपलं यौवनं धनम् ।
जीवितं चेति सञ्ज्ञात्वा
तमर्थिभ्यस्तरुं ददौ ॥
तेन दारिद्र्यनाशाय
जगति प्रतिपादितः ।
हेम्ना सम्पूर्य निखिलं
क्षणात्सोऽन्तर्दधे द्रुमः ॥
कुलक्रमागते तस्मि-
न्कल्पवृक्षे व्ययीकृते ।
अपूर्वत्यागिता तेन
त्रिलोकी विस्मयं ययौ ॥

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तातत्वमेव जानासि
यदेतस्मिन्भवाम्बुधौ ।
आशरीरमिदं सर्वं
वीचिविभ्रमचञ्चलम् ॥

विशेषेणाचिरस्थायि-
प्रकाशप्रविलायिनी ।
संध्या विद्युच्च लक्ष्मीश्च
दृष्टा कुत्र कदास्थिरा ॥

एकः परोपकारस्तु
संसारेस्मिन्ननश्वरः ।
यो धर्मयशसी सूते
युगान्तशतसाक्षिणी ॥

तत्तात क्षणिकेष्वेषु
भोगेष्वस्माभिरीदृशः ।
एषकल्पतरुः कस्य
कृते मोघोभिरक्ष्यते ॥

यैर्वा मम ममेत्येव-
माग्रहेणैष रक्षितः ।
पूर्वैस्ते कुत्र कुत्रायं
तेषां कश्चैष कोस्यवा ॥

तस्मात्परोपकारैक-
फलसिध्यै त्वदाज्ञया ।
तातैनं विनियुञ्जेऽहं
कामदं कल्पपादपम् ॥

एवमस्त्विति पित्रा च
दत्तानुज्ञोऽथ तेन सः ।
जीमूतवाहनो गत्वा
कल्पद्रुममुवाचतम् ॥

अभीष्टाः पूरिताः कामाः
पूर्वेषां देवनस्त्वया ।

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तन्ममैकमिमं काम-
मनन्यं परिपूरय ॥

अदरिद्रां यथा पृथ्वी-
मिमां द्रक्ष्ये तथा कुरु ।
भद्रन्ते व्रज दत्तोऽसि
लोकायार्थार्थिने मया ॥

इत्युक्तवति जीमूत-
वाहने रचिताञ्जलौ ।
त्यक्तस्त्वयैष यातोऽस्मी-
त्युदभूद्वाक्तरोस्ततः ॥

क्षणाच्चोत्पत्य स दिवं
कल्पवृक्षस्तथा वसु ।
ववर्ष भुवि नैवासी-
त्कोप्यस्यां दुर्गतो यथा ॥

ततस्तस्य तथा तीव्र-
सर्वसत्वानुकम्पया ।
जीमूतवाहनस्यात्र
त्रैलोक्ये पप्रथे यशः ॥

तेन तद्गोत्रजा स्सर्वे
मात्सर्या दसहिष्णवः ।
तं लोकसात्कृतार्तिघ्न-
कल्पवृक्ष विनाकृतम् ॥

जेयं सपितृकं मत्वा
सम्भूय कृतनिश्चयाः ।
युद्धाय समनह्यन्त
तद्राज्यापजिहीर्षया ॥

तद्दृष्ट्वा प्राह पितरं
स्वं स जीमूतवाहनः ।
तात कस्यापरस्यास्ति
शक्तिस्त्वयि धृतायुधे ॥

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ज्ञात्वा तं प्रतिसामन्ता
रहितं सुरशाखिना ।
तद्राज्यहरणोद्योगे
बभूवुः संहता मिथः ॥

जीमूतवाहनो ज्ञात्वा
विद्यया तद्विचेष्टितम् ।
तद्द्वेधाकूणितमना
राज्यं तत्याज निस्पृहः ॥

स पित्रा सह मात्रा च
तपसे सिद्धसेवितम् ।
मलयं खेचरवधू-
विलासनिलयं ययौ ॥

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किं त्वस्य पापकस्यार्थे
शरीरस्य विनाशिनः ।
हत्वा बन्धूनकृपणो
राज्यं को नाम वाञ्छति ॥

तत्किं राज्येन नः कार्यं
गत्वान्यत्र क्वचिद्वयम् ।
धर्ममेव चरिष्यामो
लोकद्वयसुखावहम् ॥
मोदन्तां कृपणा एते
दायादा राज्यलोलुपाः ।
इत्युक्तवन्तं जीमूत-
केतुस्तं स पिताब्रवीत् ॥
अहं त्वदर्थमिच्छामि
राज्यं पुत्र त्वमेव चेत् ।
तज्जहासि कृपाविष्ट-
स्तन्मे वृद्धस्य तेनकिम् ॥
एवं कृताभ्यनुज्ञेन
पित्रा मात्रा च सोऽन्वितः ।
मलयाद्रिमगात्त्यक्त-
राज्यो जीमूतवाहनः ॥
तत्र चन्दनसंछन्न-
वहन्निर्झरकन्दरे ।
शुश्रूषमाणः पितरं
सतस्थौ कल्पिताश्रमः ॥
मित्रं चास्यात्र सम्पेदे
मित्रावसुरिति श्रुतः ।
विश्वावसोः सुतः सिद्ध-
राजस्यैतन्निवासिनः ॥

एकदा चात्र स भ्राम्य-
न्विवेशोपवनस्थितम् ॥

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खेलद्भुजङ्गकटकं
सिद्धमण्डलसेवितम् ।

चण्डीपतिमिवोत्सर्प-
न्नीलकण्ठप्रधावनम् ॥
सञ्चरत्सिद्धललना-
चरणाम्भोज कान्तिभिः ॥
बिभ्राणामिव पर्यङ्क-
सक्ताब्धेर्विद्रुमावलीम् ॥
निर्भरस्मेर हाराङ्क-
मकरन्दोज्ज्वलांशुकम् ।
स त्वाद्यं भूभृतां धुर्यं
चन्दनागुरु भूषितम् ॥
स प्राप्य सर्वसिद्धीना-
माश्रयं विषयं श्रियः ।

पित्रोः सपर्यानिरत-
स्तस्थौ जीमूतवाहनः ॥

कदाचिदथ विस्रम्भ-
सारिणा सुहृदा सह ।

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दृष्टमायतनं देव्या
गौर्या जीमूतवाहनः ॥
तत्रोपवीणयन्तीं च
ददर्श वरकन्यकाम् ।
सखीजनान्वितां शैल-
तनयाराधनोद्यताम् ॥

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स्वैरं मधुकराख्येन
चचारोपवनेषु सः ॥
स तत्र कान्तं कुसुम-
करन्दं नाम काननम् ।
प्रविश्यापश्यदुच्छ्वासि-
सौरभाः पुष्पवल्लरीः ॥
यत्र खेचर नारीणां
तारनूपुररावभिः ।
अशोकाश्चरणाघातै-
रुत्फुल्ला भान्ति रागिणः ॥
यत्र विद्याधरवधू-
मधुगण्डूष निर्भरैः ।
जृम्भे वारम्भि वकुलैः
पुष्पाननविकासिभिः ॥
यत्र दिव्याङ्गनातुङ्ग-
स्तनोत्सङ्ग तरङ्गिणः ।
मन्दारमकरन्दाढ्याः
सुन्दरा वान्ति वायवः ॥
यत्रोद्धतालिपटलं
विलोक्य घनविभ्रमम् ।
नृत्यन्ति हेमकदली-
कुञ्जेषु शिखियोषितः ॥
उत्कण्ठा कोमलं यत्र
गीतं किन्नरयोषितः ।
शृण्वन्ति निश्चलाः साश्रु-
नयना हरिणाङ्गनाः ॥
ददर्श तत्र कैलास-
शिखर स्फारविभ्रमम् ।
गङ्गायितपताकाङ्कं
गौर्याः प्रासादमुन्नतम् ॥

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	स्वयमेत्य सितच्छाया- स्पष्टीकृतदिगन्तरम् । स्थितं दुहितृवात्सल्या- दिव तत्र हिमाचलम् ॥ देवीगर्भगृहे तस्मिन् गीत वीणास्वनाश्रितम् । शुश्राव श्रोत्रपीयूषं हृदयानन्द निर्झरम् ॥ तच्छ्रुत्वा कौतुकाकृष्टः प्रविश्य गिरिजालयम् । कन्या मपश्यत्संसार- सारं सरसिजेक्षणाम् ॥ प्रवाल पल्लवच्छाय- पादाम्बुज युगं बभौ । रागसागरसञ्चारा- दिव लग्नारुणद्रवम् ॥ लावण्यनलिनीबाल- मृणालयुगलोपमे । जङ्घाकाण्डद्वयेतस्याः कान्तिहंसोव्यरोचत ॥ विलासबर्हिकदली- दण्डावूरूबभारसा । पुष्पायुधपुरी कान्त- दन्ततोरणविभ्रमे ॥ पुलिने कान्तिसरितः पर्यङ्कशयने रतेः । मेखलापरिखं यस्याः जघनं मान्मथं पुरम् ॥ मग्नो नाभीह्रदावर्ते हरकोपानलाकुलः ।

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आकर्ण्यमानसंगीत-
मञ्जुवीणारवां मृगैः ।
दृष्टलोचनलावण्य
लज्जितैरिव निश्चलैः ॥

दधता तारकं कृष्ण-
मर्जुनेन स्वचक्षुषा ।
पाण्डवीयामिव चमूं
कर्णमूलं विविक्षतीम् ॥

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कामोऽनुमीयते यस्या
रोमाली धूम्रलेखया ॥
तारहारांशुमुकुलै-
र्जातौ यस्याः पयोधरौ ।
चक्रवाकाविव मुखा-
सक्तबालबिसाङ्कुरौ ॥
यस्या वलयकेयूर-
नीलरत्नांशु भोगिभिः ।
तारुण्यचन्दन लता-
ललिते बभतुर्भुजे ॥
स्मरबालवसन्तेन
कृतेवाधरकान्तिभिः ।
श्यामा ययौ वनस्थाया
यस्याः किसलयावलिः ॥
सुस्पष्टनासावंशोच्च-
ललाटच्छलमाश्रिताः ।
यत्कटाक्षच्छटाः प्रापु-
रुत्पलोद्दामदायताम् ॥
वदनाम्भोजभृङ्गाली
या बभारालकावलीम् ।
प्रशस्तिमिव कामेन
न्यस्तां सौभाग्यभूपतेः ॥

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परस्परविमर्देन
मुखेन्दोरिव दर्शनम् ।
अतृप्ताविव वाञ्छन्तौ
बिभ्रतीं सम्मुखौ स्तनौ ॥
धातुर्घटयतो मुष्टि-
ग्रहेणेव निपीडिते ।
वलीभग्नाङ्गुलीमुद्रे
मध्ये क्षाम मनोरमाम् ॥

दृष्ट्या च तया सद्यः
सोऽभूज्जीमूतवाहनः ।
तन्व्या मुषितचित्तोऽन्त-
र्दृष्टिमार्गं प्रविष्टया ॥
सापि तं भूषितोद्यानं
दृष्ट्वोत्कण्ठाविकारदम् ।
कामाङ्गदादवैराग्या-
द्वनं मधुमिवाश्रितम् ॥
तथानुरागविवशा
भेजे कन्या विहस्तताम् ।
यथा सखीव वीणास्या
व्याकुला लापतां ययौ ॥

ततः स पप्रच्छ सखीं
तस्या जीमूतवाहनः ।

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तां दृष्ट्वा विस्मयोत्फुल्ल-
लोचनस्तन्मयोऽभवत् ।
क्षिप्रं नवावतारेण
स्मरेण तरलीकृतः ॥
विस्तीर्णं सुकृति प्राप्यं
तारुण्यस्तनपादपम् ।
प्रशान्तविग्रहकथं
न्यस्तचापमिव स्मरम् ॥
लक्ष्मी विलास भवनं
भुजस्तम्भ विभूषितम् ।
सापि लावण्यनलिनी-
राजहंसं विलोक्यतम् ॥
लज्जाभज्जत्तनुलता-
कम्पसम्पत्तरङ्गिता ।
असूत्रमौक्तिकलता
बभूव स्वेदबिन्दुभिः ॥
क्षिप्रं पुलकिता तस्याः
विरराज कुचस्थली ।
विशद्भिरिव पुष्पेषु-
शरैराकीर्णकेसरा ॥

ततः सहेलं तामेत्य
प्राह जीमूतवाहनः ।

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किं धन्यं नाम सख्यास्ते
को वंशोऽलंकृतोऽनया ॥
तच्छ्रुत्वा सा सखी प्राह
नाम्ना मलयवत्यसौ।
मित्रावसु स्वसा सिद्ध-
राजविश्वावसोः सुता ॥
एवमुक्त्वा सहृदया
सा तं जीमूतवाहनम्।
नामान्वयौ च पृष्ट्वास्य
मुनिपुत्रे सहागतम्॥

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प्रागुर्वुपायन कर्पूर-
मिव दंतांशुभिर्दिशन् ॥
आचाररुचिरः कोऽयं
क्रमस्तव विलोचने।
सम्भाष्य तेन यत्पूर्वं
स्वागतं प्रणयी जनः ॥
उक्त्वेति तन्मुखाम्भोज-
न्यस्तलोचन षट्पदः।
अपृच्छत्तत्सखीं लोल-
कुण्डलोद्योतितानन: ॥
रसाधार गुणाधारः
कुरुते कस्य नो मनः।
कौतुकोत्कलिका लोल-
स्वभावसुभगो जनः ॥
विधेरवधिनिर्माण-
त्रैलोक्यनयनोत्सवः।
कुलालंकरणं कन्या
कस्येयं ललिताकृतिः ॥
इत्युक्ता तेन सा प्राह
सखी प्रणयमन्थरम्।
गम्भीरोदारमधुरं
कलयन्ती तदाशयम् ॥
सत्यमुन्नतसत्त्वानां
दर्शनेन भवादृशाम्।
मनो नृत्यति किंत्वस्याः
क्षणं वाङ्न प्रवर्तते ॥
लज्जानिकेतनं कन्या
कथं नाथ तवाग्रतः।
सम्भाषणे सुप्रतिभा
ललनेव प्रगल्भते ॥

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तां ब्रवीतिस्म मलय-
वतीं स्मितमिताक्षरम् ।
सखि विद्याधरेन्द्रस्य
नास्यातिथ्यं करोषिकिम् ॥
जगत्पूज्योतिथिर्ह्येष
प्राप्त इत्युदिते तया ।
साभूद्विद्याधरसुता
तूष्णीं लज्जानतानना ॥
लज्जावतीयं मत्तोऽर्घां
गृह्यतामिति वादिनी ।
एकाथ तत्सखी तस्मै
साघ्र्यां मालामुपानयत् ॥
स चादायैव जीमूत-
वाहनः प्रेमनिर्भरः ।
कण्ठे मलयवत्यास्तां
मालां तस्याः समर्पयत् ॥
सापि तिर्यक्प्रसृतया
पश्यन्ती स्निग्धया दृशा ।
नीलोत्पलमयीं माला-
मिव तस्मिन्न्यवेशयत् ॥

इत्यन्योन्यकृताशब्द-
स्वयंवरविशेषयोः ।

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विश्वावसोः सिद्धपते-
र्वंश सुलवा लता सुता ।
इयं मलयवत्याख्या
नित्यं गौरीस्तुतिप्रसा ॥
निवेद्येति सखी क्षिप्रं
तद्वयस्यादथाशृणोत् ।
जीमूतवाहन कथां
प्राच्याभिनयशालिनीम् ॥
ततो नवसमुन्मेष-
कुसुमेषुतरङ्गिताम् ।
कान्तां पिबन्निव दृशा
प्राह जीमूतवाहनः ॥
सहजेनाभिलाषेण
गुणैः कान्त्या च भूषिता ।
इदमालोक्यते क्षिप्रं
यदेतज्जन्मनः फलम् ॥
आनन्दमधुरा दृष्टि-
र्मनः प्रीतितरङ्गितम् ।
सतामेतावदौचित्यं
बाह्यस्त्वाचारडम्बरः ॥
समागमं सुधावृष्टिं
दृष्टिपातमनुग्रहम् ।
एवं चिरस्य वपुषः
को हि नाम न मन्यते ॥

इति ब्रुवाणे सानन्दं
तस्मिन्विद्याधराधिपे ।

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तयोरेत्य जगादैका
चेटी तां सिद्धकन्यकाम् ॥
जननी राजपुत्रि त्वां
स्मरत्यागच्छ माचिरम् ।
तच्छ्रुत्वाकृष्य कामेषु
कीलितामिव कृच्छ्रतः ॥
सोत्कां प्रियमुखाद्दृष्टिं
कथंचित्सा ययौ गृहम् ।
जीमूतवाहनोप्यागा-
त्तद्गतात्मा स्वमाश्रमम् ॥

साऽथ स्वां जननीं दृष्ट्वा
प्राणेशविरहातुरा ।
गत्वा मलयवत्याशु
पपात शयनीयके ॥
अथान्तर्गतकामाग्नि-
धूमेनेवाविलेक्षणा ।
अश्रुधाराः प्रमुञ्चन्ती
सन्तापक्वथिताङ्गका: ॥
सखीभिश्चन्दनैर्लिप्ता
वीजिता चाब्जिनीदलैः ।
रतिं न भेजे शयने
नाङ्के सख्या न भूतले ॥
गतेऽथ वासरे क्वापि
रक्तया सह सन्ध्यया ।
हसत्प्राचीमुखं चन्द्रे
समाक्रम्य च चुम्बति ॥

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आहूता सा प्रतीहार्या
प्रतस्थे मातुरन्तिकम् ॥
न्यस्तं मयि मनः पाल्य-
मेतद्दृश्यन्तपेशलम् ।
इतीव कान्तं सा प्राह
व्रजन्ती नूपुरारवैः ॥
ददौ त्रिकपरावृत्ति-
ललितैकस्तनी मुहुः ।
तस्मै दृशं सा धम्मिल्ल-
मधुपासारणच्छलात् ॥
वेपथुस्तम्भसंरुद्धा
तन्वी कृच्छ्रेणसाययौ ।
सुकुमारेण मनसा
सावहन्ती महाभुजम् ॥
निजमन्तः पुरं प्राप्य
निश्वसन्ती श्लथांशुका ।
पपात शयनोत्सङ्गे
दष्टा मकरकेतुना ॥
तस्याः प्रववृधे क्षिप्रं
स कोपि विरहानलः ।
यः सिच्यमानो बाष्पाम्बु-
पूरैरुज्जृम्भतेऽधिकम् ॥
अत्रान्तरे जलनिधिं
प्रविष्टे वासरेश्वरे ।
बभूव रागिणी संध्या
नलिनीवनशालिनी ॥
पद्मसङ्कोचचकिता
बभ्रमुर्भ्रमरा भुवि ।
सन्ध्यया सपदि न्युप्ता-
स्तमोबीजकणा इव ॥

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स्मरेण प्रेर्यमाणापि
दूतीसम्प्रेषणादिना ।
लज्जया नाशकत्कर्तुं
जीवितस्पृहयोज्झिता ॥
निनाय च निशामिन्दु-
विषमामञ्जिनीवताम् ।
बद्धमोहालिपटले
हृदि सङ्कोचमेत्यसा ॥
तावच्च तद्वियोगार्तः
सोऽपि जीमूतवाहनः ।
शयनस्थोपि पतितो
हस्ते कुसुमधन्वनः ॥
नूतनोद्भिन्नरागोपि
प्रोन्मिषत्पाण्डुरच्छविः ।
ह्रीमूकोपि वदन्पीडां
कामजामनयन्निशाम् ॥

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तिमिरैरञ्जनश्यामैः
श्यामावदनकुन्तलैः ।
चक्रवाकी वियोगाग्नि-
धूमोत्थैरुत्थितं ततः ॥
नीलाम्बुजैरिवोत्सृष्टं
भ्रमरैरिव मूर्च्छितम् ।
नीलकण्ठै रिवोद्गीर्णं
चचार सुचिरं तमः ॥
अथादृश्यत चण्डीश-
जटामण्डलमण्डनम् ।
श्यामा कर्पूरतिलको
रोहिणीरमणः शशी ॥
दिक्कान्ताकेलिमुकुले
निशामौक्तिककुण्डले
स्मरराजसितच्छत्रे
शशिनि स्मेरजृम्भिते ॥
उत्फुल्लकुसुमामोद-
नन्दितेन्दीवरा मुहुः ।
पद्मिनीविरहोच्छ्वासा
इव बालानिला ववुः ॥
योषितां हृदयाकाण्ड-
भङ्गयन्त्रोपले विधौ ।
प्रौढिं प्रयाते पञ्चेषु-
वह्निकुण्डमहोल्मुके ॥
श्रीखण्डरस संसिक्त-
कदलीदल शालिनी ।
बभूव गाढ सन्ताप-
क्रान्ता सिद्धपतेः सुता ॥
न जलार्द्रैर्नैवसनै-
र्नहारैर्न सरोरुहैः ।

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तस्या न चन्द्रकान्तैश्च
शशाम मदनानलः ॥
सा लज्जातरला प्राह
तां सखीं पार्श्ववर्तिनीम् ।
अयि त्वमेव मे तत्र
कान्तदर्शनसाक्षिणी ॥
किं करोमि क्व गच्छामि
कस्यैतत्कथयामि वा ।
प्रियं प्रणयशालिन्यो
निर्लज्जा बत योषितः ॥
किं वा सन्दिश्यते तस्मै
लीलया हृतचेतसे ।
युवासौ भाग्यसम्पन्नो
वाचः कस्य शृणोति वा ॥
विज्ञप्तोऽसीति कार्पण्यं
वदतीति प्रगल्भता ।
एहीत्याज्ञावलेपोऽयं
प्रियोऽसीति विलज्जता ॥
न जीवामीत्यसदृशं
त्वत्प्रियास्मीत्यलक्षितम् ॥
आगच्छामीत्यनुचितं
स्मरार्तास्मीति चापलम् ॥
न जाने सखि किं वाच्यो
दैवादासादितोपि सः ।
सर्वथा नष्टसार्थेऽस्मि-
न्मरणं शरणं मम ॥
वयस्यामभिधायेत्थं
सा निनायाशु निर्झरैः ।
सन्तापशोककठिनं
कुचनन्दनमर्दिताम् ॥

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प्रातश्चात्युत्सुको भूय-
स्तद्गौर्यायतनं ययौ ।
यत्र दृष्टाभवत्तेन
सासिद्धाधिपपुत्रिका ॥
तत्र तेन स मित्रेण
मुनिपुत्रेण पृष्टतः ।
आगत्याश्वास्यते याव-
न्मदनानिलविह्वलः ।

तावत्तत्रैव साप्यागा-
न्निर्गत्यैकैव निर्जने ।
गुप्तं मलयवत्यात्म-
त्यागाय विरहासहा ॥
अलक्षयन्ती कान्तं स्वं
पादपान्तरितं च सा ।

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जीमूतवाहनोऽप्यस्मि-
न्नन्तरे विरहाकुलः ।
तस्मिन्गौरीवरोद्याने
चारीन्दुमुखीं स्मरन् ॥
स काम भुजगाक्रान्तः
कौमुदी विषमूर्च्छितः ॥
सन्तापविह्वलो लेभे
वातूलतरलां स्थितिम् ।
तं ध्यानमूकमभ्येत्य
क्षामं मधुकरः सखा ॥

उवाच विप्लवः कोऽयं
तवापि मनसः सखे ।
भजन्ति सततं सन्तो
विद्यार्जवपरिश्रमम् ॥
येन न व्यसनापाते
मुह्यन्ति मतिविप्लवैः ।
इति श्रुत्वा विनिश्वस्य
तस्मै जीमूतवाहनः ॥
क्षणं विलोक्य वसुधां
स्वस्थोऽस्मीति तमभ्यधात् ।
प्रत्यग्रचन्दनदलैः
कल्पिते सुहृदा ततः ॥
निषण्णः शयने प्राप
न स सन्तापतानवम् ।
अत्रान्तरे मलयव-
त्यभ्येत्य विरहासहा ॥
गौर्याश्रमे तरुलता-
प्रान्ते पाशमकल्पयत् ।
ततः प्रणम्य गिरिजां
हा हतेति विलप्य सा ॥

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उदश्रुलोचना बाला
देवीं गौरीं व्यजिज्ञपत् ॥
त्वद्भक्त्या देवि संवृत्तो
नास्मिन् जन्मनि चेन्मम ॥
जीमूतवाहनो भर्ता
तद्भूयात्सोऽन्यजन्मनि ॥

इत्युक्त्वारचयामास
स्वोत्तरीयेण तत्क्षणम् ॥
अशोकतरुशाखायां
पाशं सा गिरिजाग्रतः ॥
हा नाथ विश्वविख्यात-
करुणेनापि न त्वया ॥
कथमस्मि परित्राता
देव जीमूतवाहन ॥

एवमुक्त्वा गले याव-
त्सा तं पाशे नियच्छति ॥
उच्चचार दिवस्ताव-
द्भारती देव्युदीरिता ॥
पुत्रि मा साहसं कार्षी-
श्चक्रवर्ती पतिस्तव ।
विद्याधरेन्द्रो जीमूत-
वाहनो हि भविष्यति ॥
इत्युक्तवत्यां देव्यां स
श्रुत्वैव सवयस्यकः ॥
जीमूतवाहनो दृष्टां
प्रियामुपजगामताम् ।
सैष देव्या वरः पश्य
वितीर्णः सत्य एवते ॥

इति जल्पति बालां तां
तन्मित्रे मुनिपुत्रके ॥

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विधाय साश्रुनयना-
स्तत्र बालामृगांगनाः ।
जीमूतवाहनो भूया-
दन्यस्मिन्मे स जन्मनि ॥
विभुरित्यभिधायाभूत्
साशापाभिमुखोक्षणात् ।

तच्छ्रुत्वा सकृदाहूत-
स्तूर्णंजीमूतवाहनः ॥
छन्नस्तरुलताजालैः
शुश्राव च ददर्श च ।
ततो भगवती प्राह
पुत्रिमा साहसं कृथाः ॥
भविता चक्रवर्ती ते
भर्ता जीमूतवाहनः ।
इति देवीवरं प्राप्य
साददर्श पुरः स्थितम् ॥
जीमूतवाहनं हर्ष-
लज्जामुकुलितेक्षणाः ।

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जीमूतवाहनस्तत्र-
ब्रुवन् प्रणयपेशलम् ॥
स्वहस्तेनैव तं तस्याः
कण्ठात्पाशमपानयत् ॥
ततोऽकस्मात्सुधावर्ष-
मिवमन्वानयोस्तयोः ॥
भुवं मलयवत्यां च
लिखन्त्यां हीनया दृशा ॥
चिन्वानागत्य सहसा
सखी दृष्टा जगादताम् ॥
सखि कल्याणिनी दीष्ट्या
वर्धसेभीष्टसिद्धितः ॥
अद्यैव हि महाराज-
स्तवविश्वावसुः पिता ।
कुमारमित्रावसुना
विज्ञप्तः सन्निधौ मम ॥
इहागतो जगन्मान्य-
स्तात कल्पतरुप्रदः ।
विद्याधरेन्द्रतनयो
योऽयं जीमूतवाहनः ॥
अतिथित्वात्स नः पूज्यो
वरश्चान्यो न तादृशः ।
तस्मान्मलयवत्यासा
कन्यारत्नेन पूज्यताम् ॥
तथेति श्रद्धिते राज्ञा
भ्राता मित्रावसुः स ते ।
तादर्थ्येन महाभाग-
स्यास्याश्रमपदं गतः ॥
जाने सद्यश्च भावी ते
विवाहस्तत्स्वमन्दिरम् ।

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अत्रान्तरे समभ्येत्य
चेटिका तां व्यजिज्ञपत् ॥
दिष्ट्या विवर्धसे देवि
कल्पितस्ते महोत्सवः ॥
त्वद्भ्राता जनकादेशा-
दद्यविद्याधरात्मजः ॥
जीमूतकेतुपुत्राय
दातुं त्वां सादरोऽस्थितः ॥

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आयाहि यातु चैषोपि
महाभागः स्वमास्पदम् ॥

इत्युक्ता सा तथा सख्या
राजपुत्री शनैस्ततः ।
ययुः सहर्षा सोत्का च
मुहुर्वलितकन्धरा ॥

जीमूतवाहनायाशु
गत्वा स्वाश्रममागतात् ।
मित्रावसोर्यथा भीष्टं
कार्यं श्रुत्वाभिनन्द्य च ॥

जातिस्मरः समाचख्यौ
तस्मै स्वं पूर्वजन्म सः ।
यत्र मित्रं स तस्यासी-
त्सा च भार्यैव तत्स्वसा ॥

ततो मित्रावसुः प्रीत-
स्तत्पित्रोः परितुष्यतोः ।
आवेद्य गत्वा पितरौ
कृतार्थः स्वावनन्दयत् ॥

निनाय च तदैव स्वान्
गृहाञ्जीमूतवाहनम् ।
चक्रे चोत्सवसंभारं
स्वसिद्ध्युचितवैभवम् ॥

तस्मिन्नेव च धन्येऽह्नि
तस्य विद्याधरप्रभोः ।
स्वसुर्मलयवत्याश्च
विवाहं समपादयत् ॥

ततोनवोढया साकं
तथा जीमूतवाहनः ।
तस्थौ मलयवत्या स
तत्रसिद्धमनोरथः ॥

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तदेहि कल्पितोऽद्यैव
विवाहो जनकेनते ।
इति श्रुत्वैव सा तूर्णं
प्रययौ चारुहासिनी ॥

जीमूतवाहनोप्याशु
समेत्य पितुरन्तिकम् ।
उवाहमङ्गलोदार-
विवाहोचित भूषणम् ॥

ततो महोत्सवानन्दि-
विद्याधर शतानुगः ।
परिणीय प्रियतमां
सोऽभूत्संभोगतत्परः ॥

प्रेयस्याः सोऽग्रजं तुल्य-
रूपं मित्रावसुं व्यधात् ॥
विलास केलिलीलासु
प्ररूढप्रेमभाजनम् ॥

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एकदा कौतुकाच्चात्र
स मित्रावसुना सह ।
मलयाद्रौ भ्रमन्नब्धे-
र्वेलावन मुपेयिवान् ॥
तत्रास्थिराशीन् सुबहून्
दृष्ट्वा मित्रावसुं सतम् ।
केषामेतेऽस्थि सङ्घाताः
प्राणिनामिति पृष्टवान् ॥
ततो मित्रावसुः स्याल-
स्तं कारुणिक मब्रवीत् ।
शृणु वृत्तान्तमत्रेमं
संक्षेपाद्वर्णयामि ते ॥
नागमाता पुरा कद्रू-
र्विनतां तार्क्ष्यं मातरम् ।
निनाय किल दासत्वं
सव्याजपणनिर्जिताम् ॥
तेन वैरेण गरुड-
स्त्वा मुन्मोच्यापि मातरम् ।
बली भक्षयितुं नागान्
कद्रुपुत्रान् प्रचक्रमे ॥
सदा प्रविश्य पातालं
सोऽथ कांश्चि जघासतान् ।
कांश्चिन्ममर्द केचित्तु
स्वयं त्रासाद्विपेदिरे ॥
तद्दृष्ट्वैकपदे सर्व-
क्षयमासङ्क्य नागराट् ।
वासुकिः प्रार्थनापूर्वं
तार्क्ष्यस्य समयं व्यधात् ॥
एकमेकमहं नाग
माहारार्थं खगेन्द्र ते।

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कदाचिदथ विस्रम्भा-
त्सं मित्रावसुना सह ।
चचार जलधेर्वेला-
वनान्त मवलोकयत् ॥
ददर्श तत्र शिखरा-
कारं नागास्थिसञ्चयम् ।
युगक्षये महाभूतं
करकैरिव पूरितम् ॥
किमेतदिति तेनाशु
पृष्टो मित्रावसुस्ततः ।
उवाच गरुडेनात्र
भक्षिता भुजगोत्तमाः ॥

सर्वक्षय भयात्तार्क्ष्य-
स्ततो वासुकिनार्थितः ।
विसृष्टं तेन वीरेण
सदैकं नागमत्त्यसौ ॥

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प्रत्यहं प्रेषयाम्यत्र
पुलिने दक्षिणोदधेः ॥
त्वयातु न प्रवेष्टव्यं
पातालेऽस्मिन्कथञ्चन ।
कोहि स्वार्थो विनष्टेषु
नागेष्वेकपदे तव ॥

इत्युक्ते नागराजेन
समर्थं प्रत्यपद्यत ।
स्वार्थदर्शी तथेत्येव
गरुडो गुरुविक्रमः ॥

तदा प्रभृति चैकैकं
नागं भुङ्क्ते दिने दिने ।
वासुकिप्रेषितं सोऽत्र
खगेन्द्रः पुलिनेऽम्बुधेः ॥

अतस्तद्भक्ष्यमाणानां
नागानामस्थिसंचयाः ।
एतेऽत्र गिरिशृङ्गाभा
वृद्धिं कालक्रमाद्गताः ॥

इति मित्रावसोर्वक्त्रात्
सान्तर्दुःखो निशम्य सः ।
निजगाद दयाधैर्य-
निधिर्जीमूतवाहनः ॥

शोच्यः स वासुकी राजा
यः स्वहस्तेतु विद्विषे ।
उपहारी करोति स्वाः
प्रजाः क्लीबो दिनेदिने ॥

धृताननसहस्रः स-
न्नेकेनाप्याननेन सः ।
मामादौ तार्क्ष्य भुङ्क्ष्वेति
भाषितुं नाशकत्स्वयम् ॥

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जीमूतवाहनोप्येकः
सर्पेषु करुणाकुलः ।
चचार तत्र निस्सारं
संसारं कलयन् धिया ॥

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कथं चाभ्यर्थयामास
निःसत्वःस्वकुलक्षयम् ।
तार्क्ष्यं नागाङ्गनाक्रन्द-
नित्याकर्णननिर्घृणः ॥
तार्क्ष्योऽपि काश्यपिर्वीरः
कृष्णाधिष्ठानपावनः ।
ईदृशं कुरुते पाप-
महो मोहस्य गाढता ॥
इत्युक्त्वा स महासत्त्वो
हृदि चक्रे मनोरथम् ।
अप्यसारेण देहेन
सारमत्राप्नुयामहम् ॥
एकस्याप्यद्य नागस्य
कुर्यां जीवितरक्षणम् ।
अबान्धवस्य भीतस्य
दत्वात्मानं गरुत्मते ॥

इति संचिन्तयत्येव
तस्मिञ्जीमूतवाहने ।
मित्रावसोः पितुः पार्श्वा-
त्क्षत्ताह्वानार्थमाययौ ॥
व्रजत्वमहमेष्यामि
पश्चादिति ततश्च तम् ।
मित्रावसुं स जीमूत-
वाहनो व्यसृजद्गृहम् ॥

याते तस्मिन्स चात्रैको
वाञ्छितार्थोन्मुखो भ्रमन् ।
कृपालुरश्रृणोद्दूरा-
त्करुणं रुदितध्वनिम् ॥
गत्वा ददर्श चोत्तुङ्ग-
शिलातलसमीपगम् ।

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अयमस्थिचयस्तेषा-
मद्रिकूटसमुच्छ्रयः ।
उक्तेति जनकाहूत-
स्तूर्णं मित्रावसुर्ययौ ॥

ततो ददर्श करुणा-
क्रन्दशुष्काधराननाम् ।
वृद्धाङ्गनां कुमारेण
सान्त्वमानां मुहुर्मुहुः ॥
पूर्णेन्दुसुन्दरमुखं
कान्ति धूतदिगन्तरम् ।

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युवानमेकं पुरुषं
दुःखितं सुन्दराकृतिम् ॥
पुंसा राजभटेनेव
त्यक्तमानीय तत्क्षणम् ।
निवर्तयन्तं रुदतीं
वृद्धां सानुनयं स्त्रियम् ॥
काऽयं स्यादिति यावच्च
जिज्ञासुः सोऽत्र तिष्ठति ।
करुणाकुलितश्छन्नः
शृण्वञ्जीमूतवाहनः ॥
तावत्सा तत्र वृद्धा स्त्री
दुःखभारातिपीडिता ।
प्रावर्तत युवानं तं
दृष्ट्वा दृष्ट्वानुशोचितम् ॥
हा शङ्खचूड हा दुःख-
शतसम्प्राप्त हा गुणिन् ।
कुलैकतन्तो हा पुत्र
क्व त्वां भक्ष्याम्यहं पुनः ॥
यस्य त्वन्मुखचन्द्रेस्मिन्
गतऽस्तं स पितातव ।
शोकान्धकारपतितः
कथं वृद्धो भविष्यति ॥
अथार्ककरसंस्पर्शा-
दङ्गं दूयेत यत्तव ।
कथं शक्ष्यन्ति तत्सोढुं
तार्क्ष्यभक्षणजां रुजम् ॥
विस्तीर्णे नागलोकेऽपि
धात्रा नागाधिपेन च ।
लब्धस्त्वं किमधन्याया-
विचिन्त्यैकसुतो मम ॥

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स्फुरत्स्फीतफणारत्न-
पुञ्जपिञ्जरिताम्बरम् ॥
आनन्दमिव कासारं
सन्तोषमिव जङ्गमम् ।
तं वीक्ष्य तनयं वृद्धा
विललापाश्रुगद्गदम् ॥
हा पुत्र नयनानन्द
सौन्दर्यामृतदीधिते ।
शङ्खपालमहावंश-
व्यक्तमुक्तामणीयित ॥
हा शङ्खचूड लावण्य-
निधानमिदमेव ते ।
वपुर्गरुडचञ्च्वग्र-
वज्रपातासहं कथम् ॥
भीतेन नागराजेन
प्रेषितोऽसि गरुत्मते ।
सुकुमार शरीरेऽस्मि-
न्कस्ते त्राणं भविष्यति ॥

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इति तां विलपन्तीं च
स युवा तनयोऽब्रवीत् ।
दुःखार्तमपि मामम्ब
किं दुःखयसि हाभृशम् ॥
निवर्तस्व गृहानेष
प्रणामः पश्चिमस्तव ।
इहागमनवेला हि
भवेज्जातु गरुत्मतः ॥
तच्छ्रुत्वा हा हतास्मीह
कोमे पास्यति पुत्रकम् ।
इति चक्रन्द सा वृद्धा
दिक्षु क्षिप्तार्तलोचना ॥
तावच्च बोधिसत्त्वांशः
स तज्जीमूतवाहनः ।
श्रुत्वा दृष्ट्वा च कृपया
गाढाक्रान्तो ऽप्यचिन्तयत् ॥
हन्तायं शङ्खचूडाख्यो
नागो वासुकिना बत ।
आहारहेतो स्तार्क्ष्यस्य
तपस्वी प्रेषितोऽधुना ॥
इयं चैतस्य जननी
स्नेहेनेहान्वगागता ।
एतदेक सुता वृद्धा
दुःखदीन प्रलापिनी ॥
तदेनमेकमार्तं च
देहेनैकान्त नाशिना ।
रक्षामि नामुना नागं
तन्मे धिग्जन्म निष्फलम् ॥
इत्यालोच्योपगम्यैव
मुदा जीमूतवाहनः ।

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इति पुत्र मुखाम्भोज-
माघ्राय विललाप सा ॥
जीमूतवाहनोऽभ्येत्य
तामुवाच कृपाकुलः ।
मातः स्थितोऽस्मि ते पुत्र
परित्राण कृतक्षणः ।
परोपकारः संसारे
निस्सारे प्राप्यते कुतः ॥
अयमेव सदापाये
काये सारसमुच्चयः ।
यत्प्रयाति परायास-
त्राणसत्पुण्य पात्रताम् ॥
इत्याकर्ण्य परित्रस्ता
सुपर्णाशङ्किनो ततः ।
पुत्रमासाद्य साकम्पा
सा पुरः प्रणनाम तम् ॥
नाऽहं भुजङ्गाधिपति-
वितीर्य निजविग्रहम् ।

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वृद्धामुवाच तां मातः	विद्याधरो रक्षिताहं
पुत्रं रक्ष्याम्यहं तव ॥	त्वत्पुत्रस्येति सोऽभ्यधात् ॥
तच्छ्रुत्वा भावितभया	वृद्धावदत्त्वमथ
वृद्धा गरुडशङ्किनी ।	शङ्खचूडाधिको मम ।
संत्रस्ता तार्क्ष्य मां भुङ्क्ष्व	बहुकल्पशतं धन्यां
मां भुङ्क्ष्वेति जगाद सा ॥	रक्ष सौम्यामिमां तनूम् ॥
शङ्खचूडस्ततोऽवादी-	
न्नैष तार्क्ष्योऽम्बमात्रसीः	
क्वायं चन्द्र इवाह्लादी	
क्व स तार्क्ष्यो भयङ्करः ॥	
इत्युक्ते शङ्खचूडेन	
प्राह जीमूतवाहनः ।	
विद्याधरोऽहमायातो	
रक्षितुं सुतमम्ब ते ॥	
दास्यामि हि शरीरं स्वं	
वस्त्रच्छन्नं गरुत्मते ।	
क्षुधिताय प्रयाहि त्व-	
मादायैनं सुतं गृहम् ॥	
तच्छ्रुत्वा साब्रवीद्वृद्धा	
मैवं त्वं ह्यधिको मम ।	
पुत्रो यस्येदृशे काले	
कृपास्मास्वियमीदृशी ॥	
एतच्छ्रुत्वा स जीमूत-	इति तस्यां ब्रुवाणायां
वाहनः पुनरब्रवीत् ।	शङ्खचूडोऽतिविस्मितः ।
न मे मनोरथस्यास्य	तमभ्यधात्स्मितमुखो
भङ्गं कर्तुमिहार्हथ ॥	ललाटरचिताञ्जलिः ॥
अहादेवं ब्रुवाणं च	अभिनन्दितमेतत्ते
शङ्खचूडो जगाद तम् ।	दर्शनं सत्त्वशालिनः ।
दर्शितैव महासत्त्व	पूर्णेन्दुरमृतोद्गारि-
त्वया सत्यं कृपालुता ॥	किरणः कस्य न प्रियः ॥

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न त्वहं त्वच्छरीरेण
रक्ष्यामि स्वशरीरकम् ।
रत्नव्ययेन पाषाणं
कोहि रक्षितुमर्हति ॥

भाद्दशैस्तु जगत्पूर्णं
स्वात्ममात्रानुकम्पिभिः ।
अनुकम्प्यं जगद्येषां
विरलास्ते भवाद्दशाः ॥

न चाहं मलिनीकर्तुं
शङ्खपालकुलं शुचि ।
कलङ्कइव तीक्ष्णांशु-
बिम्बं शक्ष्यामिसन्मते ॥

इति तं प्रतिषिध्यैव
शङ्खचूडः स्वमातरम् ।
जवादाम्ब निवर्तस्व
कांताराद्दुर्गमादितः ॥

न पश्यसि किमत्रैन-
श्वागासृक्कर्दमोक्षितम् ।
कृतान्त लीलापर्यङ्क-
रौद्रं वध्यशिलातलम् ॥

अहं चाब्धितटे गत्वा
नत्वा गोकर्णमीश्वरम् ।
आगच्छामि द्रुतं याव-
न्नायाति गरुडोत्र सः ॥

इत्युक्त्वा कृपणाक्रन्दां
प्रणम्यापृच्छय मातरम् ।
स गोकर्णं प्रणामार्थं
शङ्खचूडो ययौ ततः ॥

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अहो नु त्वं निजान्प्राणा-
न्मदर्थं दातुमुद्यतः ।
सहामहे कथं नाम
तृणार्थे रत्नविक्रयम् ॥

कियन्तो न भवाम्भोधौ
जाता याताश्च मद्विधाः ।
कौस्तुभस्येव भवतः
क्व दृष्टः पुनरुद्भवः ॥

सत्त्वोजलं तवैवैत-
न्मुखेन्दौ शोभते वचः ।
अन्धकायस्य जगता-
मनाख्यानेतु पातितम् ॥

मद्वियोगाग्निविधुरा
समाश्वास्या विभो त्वया ।
माता मे स्याददृष्टोऽपि
साधुः सुचिरबान्धवः ॥

इति नागकुमारस्य
वचः श्रुत्वा कुलोचितम् ।
जीमूतवाहनः प्राह
बतचित्रं प्रभाषसे ॥

वृद्धेयं त्वां विना पुत्रं
कुलालङ्करणं सखे ।
कथं जीवति दुःखंहि
जननीनां सुदुस्सहम् ॥

एतां त्रातुं निजात्मानं
रक्ष त्वजीविताश्यसौ ।
अस्याः प्राणपरित्यागे
विद्धन्मा कारणं भवः ॥

शरीरेण मदीयेन
द्वयं पाहि महामते ।

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अस्मिंश्चेदन्तरे प्राप्त-
स्तार्क्ष्यः सिद्धो ममेप्सितः ।
परार्थ इति जीमूत-
वाहनोऽप्यकरोद्धृदि ॥

ताव च्चासन्नपक्षीन्द्र-
पक्षानिलचलांस्तरून् ।
विलोक्यात्र स मामेति
निवारण परानिव ॥

मत्वा गरुडवेलां च
प्राप्तां जीमूतवाहनः ।
परार्थ प्राणदो वध्य-
शिलामभ्यारुरोह ताम् ॥

पवनाघूर्णिते चाब्धौ
स्फुरद्रत्न प्रभादृशा ।
तं सत्वातिशयं तस्य
पश्यतीव सविस्मयम् ॥

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इत्युक्त्वा शङ्खचूडस्य
पादयोर्निपपातसः ॥

फणिसूनुस्तमवह-
न्निर्बन्धाकुलितस्ततः ।
श्रुत्वा विवेचितं नैव
मादृशामीदृशं वचः ॥

न नाम शङ्खधवलं
शङ्खपालं महाकुलम् ।
मयापि शङ्खचूडेन
सत्वभङ्गात्कलङ्क्यते ॥

आसन्नो गारुडः कालः
स्वस्ति गच्छाम्यहं विभो ।
वधशैले प्रणम्याशु-
गोकर्णशशिशेखरम् ॥

उक्त्वेति मात्रानुगते
याते तस्मिन् क्षणादभूत् ।
उच्चण्डाकाण्डकल्पान्त-
वातव्याकुलितं जगत् ॥

कालदोर्दण्डशङ्काभा-
श्छटाघटितदिक्तटाः ।
उत्तस्थुर्मकरास्फार-
करालाः सागरोर्मयः ॥

ततश्चण्डांशुतप्तस्य
सुमेरोरिव रश्मिभिः ।
अभूदौर्वानिलेनेव
पूरितं पिञ्जरं नभः ॥

आगतं गरुडं ज्ञात्वा
सूचितं पक्षमारुतैः ।
आरुरोह मदाबद्धः
शिलां जीमूतवाहनः ॥

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आगत्याच्छादितनभा
निपत्यैतच्छिलातलात् ।
चञ्च्वा गरुत्मानाहत्य
महासत्त्वं जहार तम् ॥
स्रुतासृग्धारमुत्खात-
शिरोरत्नं च तं जवात् ।
नीत्वा भक्षयितुं शृङ्गे
मलयाद्रेः प्रचक्रमे ॥
एवमेव परार्थाय
देहः स्यात्प्रतिजन्म मे ।
माभूतां स्वर्गमोक्षौ तु
परोपकृतिवर्जितौ ॥
इति तार्क्ष्याद्यमानस्य
तस्यानुध्यायतस्तदा ।
विद्याधरेन्द्रोरपत-
त्पुष्पवृष्टिर्नभस्तलात् ॥

अत्रान्तरे स तद्रक्त-
धारास्रवशिरोमणिः ।
तस्या मलयवत्याश्च
तत्पत्न्याः प्रापतत्पुरः ॥
सा तद्दृष्ट्वा परिज्ञाय
चूडारत्नं सुविह्वला ।
अन्तिकस्था श्वशुरयो-
स्ताभ्यां साश्रुरदर्शयत् ॥
तौ च जायापती सूनोः
शिरोरत्नं विलोक्य तत् ।

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रक्तांशुकेन संछन्नः
स्थितस्तत्र व्यचिन्तयत् ।
सत्त्वोपकाराय पुन-
र्जन्म भूयान्ममेति सः ॥
ततोऽदृश्यत दिग्दाह-
दारुणच्छविरम्बरे ।
प्रलयाग्निशिखालोल-
पक्षाक्षेपः खगेश्वरः ॥
तस्योरुवेग संघट्ट-
स्फूर्जद्घनघनारवैः ।
चुक्रोशाकालकल्पान्त-
संत्रस्तेव जगत्त्रयी ॥
ततः स तस्य धैर्याब्धि-
र्विद्याधरशिरोमणेः ।
जहार शिरसश्चूडं
चूडारत्नेन मण्डितम् ॥
ततः शरीरमादाय
तस्य तुण्डेन खेचरः ।
गगने वलयाकारं
चकार गतिविभ्रमम् ॥
तच्चञ्चुक्रकचभ्रष्टं
रक्तधारापुरस्सरम् ।
अङ्के मलयवत्यास्तु
चूडारत्नमथापतत् ॥
तद्दृष्ट्वा वज्रसंरुग्णा
शिरीषलतिकेव सा ।
जीमूतकेतवे तन्वी
परित्रस्ता न्यवेदयत् ॥
स्वविद्यया परिज्ञाय
स्वसूनोर्जीवितव्ययम् ।

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किमेतदिति सम्भ्रान्तौ-
सहसैव बभूवतुः ॥
ततः स्वविद्यानुध्याना-
द्यथावृत्त मवेत्य तत् ।
राजा जीमूतकेतुः सा
राज्ञी कनकवत्यपि ॥
वध्वा मलयवत्या तौ
प्रावर्तेतां सह द्रुतम् ।
गन्तुं तत्रैव तौ यत्र
तार्क्ष्यं जीमूतवाहनौ ॥
तावत्स शङ्खचूडोत्र
नत्वा गोकर्णमागतः ।
ददर्श रुधिरार्द्रं त-
द्विप्रो वध्यशिलातलम् ॥
हा हतोऽस्मि महापापो
ध्रुवं तेन महात्मना ।
आत्मा गरुत्मते दत्तो
मत्कृते सुकृपालुना ॥
तदन्विष्यामि नीतः स
क्षणेऽस्मिन्क्वाहिवैरिणा ।
मज्जेय नायशः पङ्के
जीवंतं चेत्तमाप्नुयाम् ॥
इत्युदश्रुर्वदान्योऽथ
साधुर्दृष्ट्वा निरन्तराम् ।
पतितां भुवि तद्रक्त-
धारामनुसरन्ययौ ॥

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भार्यास्नुषाभ्यां सहितः
सौपर्णीं तां शिलां ययौ ॥
अत्रान्तरे शङ्खचूड-
स्तूर्णं तं देशमागतः ।
गोकर्णमर्णवतटे
प्रणिपत्य मनोजवः ॥
तत्रापश्यन्नखमुखो-
त्खातस्खलितशेखरम् ।
विद्याधरेन्द्रमादाय
तार्क्ष्यमुत्पतितं दिवि ॥
तं वीक्ष्य साश्रुनयनो
विनाघातं विदारितः ।
आत्मानं तद्वधे मत्वा
कारणं विललापसः ॥
हा सत्त्वविपुलौदार्य
धैर्यगाम्भीर्यसागर ।
हा पूर्ण करुणाकोश
हा निष्कारणबान्धव ॥
इति शोचन्सविपद-
मनुसर्तुं गरुत्मतः ।
जगाम जीवितत्याग-
द्रवीकृतविनिश्चयः ॥

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अत्रान्तरे भक्षयंस्तं
दृष्ट्वा जीमूतवाहनम् ।
हृष्टं विरम्य गरुड-
श्चिन्तयामास तत्क्षणम् ॥
अहो अपूर्वः कोऽप्येष
भक्ष्यमाणोऽपि यो मया ।
प्रहृष्यति महासत्त्वो
न तु प्राणैर्वियुज्यते ॥
बिभर्ति लुप्तशेषे च
गात्रे रोमाञ्चकञ्चुकम् ।
किं चोपकारिणीवास्य
मयि दृष्टिः प्रसीदति ॥
तन्नैष नागः कोऽप्येष
साधुः पृच्छामि नह्यमुम् ।
इति तार्क्ष्यं विमृश्यन्तं
प्राह जीमूतवाहनः ॥
पक्षीन्द्र किं निवृत्तोसि
न हि मे मांसशोणितम् ।
देहे नास्ति न चाद्यापि
परितृप्तोसि भुङ्क्ष्व तु ॥
एतच्छ्रुत्वाति साश्चर्य-
स्तं पप्रच्छ स पक्षिराट् ।
नागो नैवासि तद्ब्रूहि
महात्मन्को भवानिति ॥
नाग एवास्मि कोऽयं ते
प्रश्नः प्रकृतमाचर ।
प्रस्तुतार्थं विरुद्धं हि
कोऽभिदध्यादबालिशः ॥
एवं प्रतिवदत्येव
तार्क्ष्ये जीमूतवाहने ।

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आस्वाद्यास्वाद्य तार्क्ष्योऽपि
व्योम्नि जीमूतवाहनम् ।
क्षिप्रं स्थगितसंरम्भं
प्रदध्यौ विस्मयाकुलः ॥
अहो नु सत्त्ववानेष
कोऽपि धैर्यमहोदधिः ।
भक्ष्यमाणस्य यस्याङ्गे
जायन्ते पुलकाङ्कुराः ॥
प्रसन्नवदनः क्षिप्रं
जीवशेषोऽपि वर्तते ।
चिन्तयित्वेत्य पृच्छत्त्वं
कोऽसीति विनतात्मजः ॥
स तं प्राह किमेतेन
तव भक्षयमामिति ।

अस्मिन्नवसरे शङ्ख-
चूडोऽभ्येत्य तमब्रवीत् ।

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प्राप्तः स शङ्खचूडोऽत्र
दूरादेवाभ्यभाषत ॥
मा मा कृथा महापापं
साहसं विनतात्मज ।
कोऽयं भ्रमस्ते नह्येष
नागो नागोऽहमेषते ॥
इत्युक्त्वा द्रुतमागत्य
मध्ये स्थित्वा तयोर्द्वयोः ।
दृष्ट्वा च तार्क्ष्यं विभ्रान्तं
शङ्खचूडोऽब्रवीत्पुनः ॥
किं भ्राम्यसि फणाः किं मे
जिह्वे द्वे च न पश्यसि ।
विद्याधरस्य किं चास्य
सौम्यां पश्यसि नाकृतिम् ॥
शङ्खचूडे वदत्येवं
भार्या च पितरौ च तौ ।
जीमूतवाहनस्यात्र
सर्वे सत्वरमाययुः ॥
विलुप्ताङ्गं च तं दृष्ट्वा
पितरौ तस्य तत्क्षणम् ।
चक्रन्दतुस्तौ हा पुत्र
हा हा जीमूतवाहन ॥
हा कारुणिक हा वत्स
परार्थप्रत्तजीवित ।
हा कथं वैनतेयेद-
मविमृश्य कृतं त्वया ॥
एतच्छ्रुत्वैव तार्क्ष्योऽत्र
सोऽनुतप्तो व्यचिन्तयत् ।
हा कथं बोधिसत्त्वांशः
समोहाद्भक्षितो मया ॥

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हा हा मा माकृथास्तार्क्ष्यं
साहसं किं नपश्यति ॥
अस्य विद्याधरेन्द्रस्य
स्वस्तिकाङ्कमुरस्तटम् ।
अहं स नागस्ते भक्ष्यं
पश्यजिह्वालताद्वयम् ॥
विस्फूर्जद्विषफूत्कारं
रत्नस्फीताः फणाश्च मे ।
इदानीमपि मे देहे
मांसशोणितमस्ति भोः ॥
न च पश्यामि ते तृप्तिं
स त्वं दूरे कृतः स्थितः ।
इत्युक्त्वा विपुलं वक्षः
प्रसार्योत्तानविग्रहः ॥
तूर्णं मां भक्षयेत्याह
स सुपर्णं पुनः पुनः ।
ततोऽस्थिशेषं तं त्यक्त्वा
विषण्णे पन्नगेश्वरे ॥
जीमूतवाहनवधू-
गुरुभ्यामाययौ सह ।
दृष्ट्वा मलयवत्यग्रे
प्राणनाथं तथागतम् ॥
मुमोहापूर्वशोकाग्निः
धूमेनेवान्धकारिता ।
जीमूतकेतुस्तनयं
विलोक्य सह जायया ॥
पपात मूलनिर्लूनः
इव चन्दनपादपः ।
तार्क्ष्येणाश्वास्यमानेषु
तेषु जीमूतवाहनम् ॥

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जीमूतवाहनः सोऽयं
 परार्थं प्राणदायकः ।
यस्य भ्रमति कृत्स्नेऽस्मि-
 स्त्रैलोक्ये कीर्तिघोषणा ॥

तन्मे मृतेऽस्मिन्पापस्य
 प्राप्तमग्निप्रवेशनम् ।
अधर्मविषवृक्षस्य
 पच्यते स्वादु किं फलम् ॥

इति चिन्ताकुले तार्क्ष्ये
 दृष्ट्वा बन्धूनिपत्य सः ।
व्रणव्यथायां पञ्चत्वं
 प्राप जीमूतवाहनः ॥

ततो विलपतोस्तत्र
 तत्पित्रोः शोकदीनयोः ।
उत्क्रुश्य मुहुरात्मानं
 शङ्खचूडे च विन्दति ॥

भार्या मलयवत्यस्य
 तथा दृष्ट्वाश्रुगद्गदम् ।
पूर्वप्रसन्नां वरदा-
 मित्युपालभताम्बिकाम् ॥

विद्याधराधिपो भावि-
 चक्रवर्ती पतिस्तव ।
भवितेत्यहमादिष्टा
 देवि गौरि तदा त्वया ॥

तन्मिथ्यावादिनी जाता
 त्वमप्यसि कथं मयि ।
इत्युक्तवत्यां तस्यां सा
 गौरी प्रत्यक्षतामगात् ॥

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संस्पृश्य पाणिना माता
 शुशोच करुणस्वनम् ।
मुहूर्ताच्छेषजीवोपि
 सोब्रवीज्जननीं शनैः ॥

मातर्विनश्वरस्यास्य
 किं शरीरस्य शोच्यते ।
भवेऽस्मिन्पवनोद्भ्रान्त-
 वीचिविभ्रमभङ्गुरे ।
जायते पुण्ययोगेन
 परार्थे जीवितव्ययः ॥

उक्त्वेति विसृजन्प्राणा-
 नविच्छायमुखच्छविः ।
स्फारेण शोकतमसा
 जगत्संपूरयन्निव ॥

ततो मलयवत्यासी-
 न्मरणे कृतनिश्चया ।
शोकस्तम्भेन संरुद्धा
 न चचाल पपात वा ॥

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न मे मिथ्यावचः पुत्रो
    त्युक्त्वा सा स्वकमण्डलोः ।
अमृतेनाशु जीमूत-
    वाहनं सिञ्चतिस्म तम् ॥
तेन सोऽक्षतसर्वाङ्गः
    पूर्वाधिकतरद्युतिः ।
जीवन्सद्यः समुत्तस्थौ
    कृती जीमूतवाहनः ॥
उत्थितं प्रणतं तं च
    सर्वेषु प्रणमत्सुसा ।
उवाचदेवी तुष्टास्मि
    देहदानेन तेऽमुना ॥
तदेषा त्वाभिषिञ्चामि
    पुत्रात्मीयेन पाणिना ।
विद्याधराणामाकल्पं
    चक्रवर्तिपदेऽधुना ॥
एवं वदन्ती जीमूत-
    वाहनं कलशाम्बुभिः ।
तमभ्यषिञ्चच्छर्वाणी
    पूजिता च तिरोदधे ॥
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    देवदुन्दुभयो दिवि ॥
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अथ साक्षाद्भगवती
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    स्तद्भर्तारमजीवयत् ॥
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    दत्वाक्षिप्रं तिरोदधे ।
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गारुडोप्यथ हृष्टात्मा
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भूत्वा नागाः पुनस्त्वया ।
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प्रददौ सर्वनागानाम्
पुण्यामभयदक्षिणाम् ॥

CATALOGUE OF SANSKRIT BOOKS

॥ संस्कृतग्रन्थानां सूची ॥

॥ वैदिकग्रन्थाः ॥

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॥ वेदान्तग्रन्थाः ॥

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॥ पुराणानि-इतिहासग्रन्थाः ॥

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॥ तर्क, व्याकरणग्रन्थाः ॥

	रू.	अ.
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॥ निघण्टुग्रन्थाः ॥

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॥ काव्यग्रन्था: ॥

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॥ चम्पू, गद्यग्रन्थाः ॥

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॥ अलङ्कारग्रन्थाः ॥

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|| श्रीमद्वाल्मीकिरामायणम् ||

इदं किल सर्वेषामप्यैहिकामुष्मिकफलाभिलाषिणामर्थज्ञानपूर्वपारायणसौकर्याय द्रमिडप्रतिपदार्थ-तात्पर्याभ्यां संवलितमचिरादेव मुद्रापयिष्यते प्रकाशयिष्यते च ॥

वाविळ्ळ रामस्वामिशास्त्रुलु अण्ड सन्स् ,
२९२, एस्प्लनेड्, चेन्नपुरी.